

784.8
Su2

THE

GALAXY

A Brilliant Collection.

J. William Suffern.



Published by **S. BRAINARD'S SONS,** Cleveland.

BRANCH HOUSE,

Wm. A. Pond & Co.,
NEW YORK.

WILLIAMS & MANSS,
CINCINNATI.

Chicago Music Co.
CHICAGO.



THE UNIVERSITY
OF ILLINOIS
LIBRARY

From the collection of
Julius Doerner, Chicago
Purchased, 1918.

784.8
Su2₉

Return this book on or before the
Latest Date stamped below.

Theft, mutilation, and underlining of books
are reasons for disciplinary action and may
result in dismissal from the University.

University of Illinois Library

MAR - 8 1965

MAY - 9 1972

JUN - 7 1972

JUL - 1 1972

APR 9 1973

MAY 3 1973

DEC 18 1984

NOV 20 1984

MAY 05 1990

THE GALAXY;

A NEW AND

BRILLIANT COLLECTION OF MUSIC

—FOR—

CHOIRS, CONVENTIONS, SINGING CLASSES
AND
MUSICAL SOCIETIES,

—BY—

J. WILLIAM SUFFERN,

Author of the "NORMAL," for Singing Schools, High Schools and Seminaries, "SABBATH PRAISE" and "EXCELSIOR."



Published by S. BRAINARD'S SONS, Cleveland.

PREFACE.

THE GALAXY has been prepared in answer to numerous requests from Teachers, Choristers, and Leaders of Musical Societies in various parts of the country, for a larger and more elaborate work than the "Singing School and Convention Book;" and in the compilation we have endeavored to meet these varied wants as fully as possible. The GALAXY is divided into five departments: ELEMENTARY, EASY PART SONG, GLEE AND CHORUS, METRICAL, and ANTHEM.

PART I—Is arranged upon a new plan, the advantages of which Teachers will readily perceive.

PART II—Contains New and Easy Part Songs, in all keys, for beginners.

PART III—Is replete with New Gleees, Secular Choruses, and Part Songs for Associations.

PART IV—Is a complete Metrical Collection, embracing all the different Metres extant.

PART V—Contains Anthems and Chants appropriate for Opening and Devotional Exercises, Dedications, etc.

THE FOLLOWING MUSICAL COMPOSERS ARE REPRESENTED IN THIS WORK:

DR. THOMAS HASTINGS,
DR. LOWELL MASON,
WM. BACHELDER BRADBURY,
A. E. WIMMERSTEDT,
CHAS. H. CARROLL,
CHAS. H. GABRIEL,
JAS. F. FILLMORE,
F. M. DAVIS,
J. R. MURRAY,
GEO. KINGSLEY,
DR. J. D. VINTON,
J. H. LESLIE,
J. CHAPLE,
T. C. O'KANE,
MENDELSSOHN,
MOZART,

HANDEL,
HAYDN,
F. E. FESCA,
W. S. B. MATHEWS,
GEO. W. SNYDER,
F. BERGEN.
J. H. TENNEY,
FAUST,
O. H. COOKE,
DR. M. J. MUNGER,
A. S. LONGENECKER
GOODENOW,
WEIGLE,
DEBERIOT,
J. MCPHERSON,
E. H. PLOWE,

C. M. VON WEBER,
HOLDEN,
A. B. BRAGDON,
L. A. HAGERTY,
J. T. GROSSE,
REV. O. O. MCCLEAN,
E. E. PARKER,
BEETHOVEN,
F. G. SPENCER,
F. SCHMIDT,
D. S. WYMER,
W. A. WILLIAMS,
DR. HINE,
G. F. NORTH,
GEO. D. GREY,
WM. T. ROGERS,

A. K. VIRGIL,
J. C. WOODMAN,
J. A. BUTTERFIELD,
A. W. DENNISON,
REV. B. C. MILLER,
W. H. PONTIUS,
J. H. S. WILLSON,
GEO. MONROE,
N. D. GOULD,
GLASER,
H. K. OLIVER,
STANLEY,
B. C. UNSELD,
W. J. SCOFIELD,
H. P. CHAMBERS,
J. C. MACY.

LAMBILLOTTE,
E. ROBERTS,
REV. GEO. COLES,
D. H. CAMPBELL,
J. P. NORTON,
R. A. KINZIE,
J. B. HAWKINS,
J. B. HERBERT,
G. W. REASER,
W. FRANC,
F. M. A. VENNA,
CHAS. ZEUNER,
MERCADANTE,
W. T. GIFFE,
S. L. BOVIER.

THE GALAXY.

BY

J. WILLIAM SUFFERN.

CHAPTER I.

INTRODUCTION.

In the present work the Author has thought best to omit as much reading matter as possible, and use the space thus gained for a more extended course of practical exercises, which will save much valuable time both to teacher and pupil leaving the "Choice of language to be used in demonstrating problems entirely to the teacher."

In the practical exercises of this work will be found a *Synopsis* of subjects to guide the teacher and a brief *outline* of the same.

A few of the most important subjects will be explained in the Elemental Department, leaving the remainder entirely to the teacher.

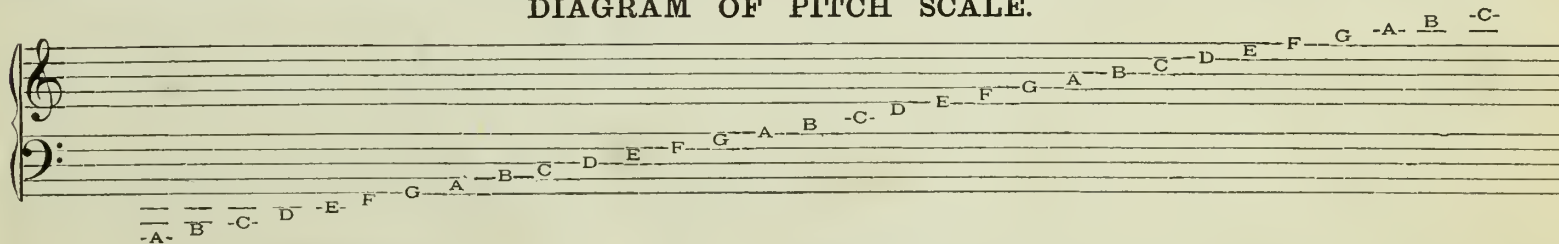
Highness and Lowness of Tones, or Pitch.

It is a question among musicians as to which property of a *Musical Sound* is first made apparent to the mind; *Pitch*, *Length* or *Force*. (the latter being commonly known by the term *Power*.) In this work, *Pitch* has been considered first.

§ 1. *Pitch*:—Is that *property* or *element* of tones by which they are individualized. This element is classed under the head of *Melodics*.

§ 2. *The Compass of Pitch*:—Through which the voice can pass is termed *Scale*; the different *degrees* of *highness* and *lowness* that the voice can assume in its passage upward or downward are named alphabetically and are indicated by the character named *Staff*.

DIAGRAM OF PITCH SCALE.

CHAPTER II.
KEY.

§ 3. The term "key" in its general signification, represents that which *unlocks* or *reveals*, and in music it has a similar meaning. The pupil must have already discovered that *tone one* has been taken as the *starting tone* in all past examples, and by it the *pitch* of the other tones were determined. This gives to *tone one* a dominance that other tones do not possess, and hence it becomes the guide, or reveals the pitch of the others. If the pitch of the other tones are determined through the pitch of *tone one*, it necessarily becomes the guiding or "*key tone*," and on account of its dominance has been styled the "*key tone*."

§ 4. The pitch assumed for *tone one* is termed the *key pitch*. If we

take the pitch D as the pitch of *tone one*, the tune is said to be in the key of D, if E is taken, then it is in the key of E, and so on.

§ 5. It is highly important to the music reader, that the key position, should be known and remembered, otherwise it is impossible to tell whether a note on a certain position indicates *tone one*, *two* or *three*.

§ 6. In written music if we take the point D to indicate the pitch of the key tone, the tune is said to be written in the key of D, if E is taken, then that is written in the key of E, and so on.



§ 7. When the key position has been determined in the writer's mind, he places a *sign* at the beginning of the written music to indicate the key position. Such sign is named the *signature*. One or more of the following characters are used: (♯) named "*sharp*," (♭) named "*flat*." The absence of either also determines a certain key. See page 6.

CHAPTER III.

Longness and Shortness of Tones or Length.

§ 8. *Length*.—Is the *second property* or element of a *Tone*, without which element melodic forms would be very monotonous. *Length* becomes very important in the construction of different classes of compositions, and through it their individuality is partly obtained.

§ 9. This department is classed under the head of *Rhythmics*.

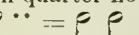
§ 10. The different lengths of tone are indicated by characters like the following.  ||

And are named as follows: whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note, sixty-fourth note and double note.

§ 11. The notes are modified by the following characters (•) (••) named dot and double dot. They are placed at the right hand of a note and there-after considered a part of the character.

§ 12. When one *dot* follows a note it increases its valuation *one half*. A dot after a whole note, thus: (•) adds the value of a half note to its first or nominal value; the tone thus indicated should be one-half longer than a tone indicated by the note without the dot. The valuation of the other notes is increased in the same proportion.

§ 13. The *Double Dot* (••) (•••) increases the valuation of a note three fourth its first value. A double dotted whole note would therefore be equivalent to seven quarter notes, thus:

 =  or 

CHAPTER IV.

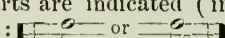
MELODY. Its Constituent Elements, consist of Strong and Weak Parts, Measures, Measural Forms, Phrases, Sections and Periods, with their Signs.

§ 14. A succession of tones making complete musical sense, is termed a *Melody*.

The *Sign* would be notes arranged upon the staff so as to indicate such an agreeable succession, this is termed *written music*, or a *written melody*.

§ 15. When singing, stronger and weaker pulsations of tone manifest themselves to the mind through the ear, which enhances the Melodic beauty; these pulsations divide the tune into its smallest constituent elements, which become the *units* of a tune; these *units* are known by the terms, *strong part*, and *weak part*.


§ 16. This *strongness* and *weakness* of tone is recognized as an *element* or *property* of a *tone*, and is named *Power*. It is classed under the head of *Dynamics*.

§ 17. The *Strong* and *Weak* parts are indicated (in general) by a *note after* and *before* a bar, thus:  the note after a bar indicates the strong, and the note before the bar the weak part.

§ 17. *Strong* and *weak* parts of a melody group themselves into larger *melodic portions*; similar to poetic feet, as in

"See, the | ro - ses | all are | bloom - ing," |





A strong and weak part thus grouped are termed a *Measure*.

§ 17. The *Measure* is indicated by the note or notes between two bars. Thus: 

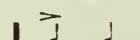



§ 18. Different modes of grouping strong and weak parts into measures produce different musical effects, (independent of words) as will be evident from listening to the *March, Waltz* or *Polka*. These different groupings give us various *Measural forms*.

§ 19. There are *seven forms* in common use, divided into *three classes*. *Simple, Concrete* and *Complex*.


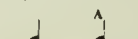


§ 20. The *Simple Class* has three forms; one of *two parts*, one of *three parts* and one of *four parts*. The *two part* form has one strong pulsation of tone or accented part, coming on the first part of each measure, as in the following exercise.

   
Bright the sun is shin-ing. or The cheer-ful morn has come.

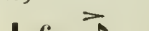



The *Three part* measure has the first strong, second weak and the third bears a secondary accent as in

   
Come to the woodland so green and so fair.

The third form.—Has four parts; a prime *strong part*, weak part *secondary strong part*, and the fourth part weak, as in

   
This day to greet with joy we meet.

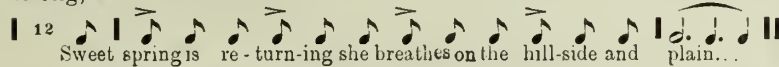
§ 21. *The Concrete*.—Has *three forms*; The first form has *six parts*; the first and fourth strong, as in

   
Mer - ri - ly, mer - ri - ly bound-ing we go.

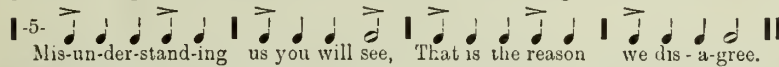
The *Second Form*, has nine parts ; first, fourth and seventh strong, as



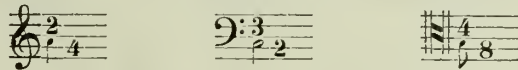
The *Third Form*, has twelve parts ; first, fourth, seventh and tenth strong, as



§ 22. *The Complex Measure*.—Has two forms, with five parts in each ; *two strong* and *three weak*. One *form* has the first and third parts strong ; the other first and fourth parts strong.



§ 23. *The Signs*.—Of the various forms of measure are the upper figures placed at the beginning of written music, thus :

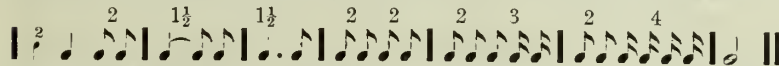


The *length of parts* is indicated by the lower figure or by the *small note* under the figure, this is named the *Part Note*.

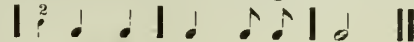
§ 24. *Varieties of Measure*.—There are two classes, *Primitive* and *Derivative*. The *Primitive* is the typic form of measure, where one utterance of tone is employed to each part, thus :



The *Derivative* varieties are formed by the uniting of parts into one utterance, or the division of parts into two or more utterances as in



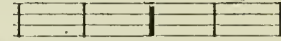
§ 25. *The Phrase*.—Is a group of two or more measures having a partial or complete repose tone in the last, which gives more or less complete musical sense, as




Rests also indicate the end of a phrase.

§ 26. *The Section*.—Is a group of two or three phrases ; sometimes ending with a tone of anticipation and at other times with a

complete repose. The end of a section is indicated by the large bar.



§ 27. *The Period*.—Is composed of two or more sections making complete musical sense. When a melody is formed of one period a character like the following indicates the ending,  named a *Close*.

CHAPTER V.

TIME.

§ 28. *Time*.—Is a measured portion of duration. Its usefulness, is in its aid to gain an exact measurement of the length of tones. For this purpose we suppose it divided into small portions which are named *Units*. The *Unit* can be represented to the mind, through the eye or ear. If through the eye, a motion of the hand is employed ; if through the ear, the utterance of words, as *one, two*, or *one, two, three*, &c. The number of motions or counts, depends on the mesural form. For a two part measure, two motions or counts are employed, for a three part measure, three counts or motions, for a four part measure, four counts or motions, for a five part measure, five counts or motions, the motions are down, left, up, down, up, or down, up, down, left, up, depending on the form. In six part measures, two motions are employed, or six counts. If the movement is slow, six motions are made, as down, left, left, right, up, up, or down, left, up, down, left, up. In nine part measures, three motions of the hand. In the twelve part measure, four motions of the hand.

CHAPTER VI.

ABSOLUTE AND RELATIVE PITCH.

§ 29. By “absolute,” is understood not dependent ; that is independent, or self-existing ; not dependent upon any other principle or being. Tone one, has this absolute character, while the pitch of all other tones are determined by or through it.

It should be understood that *relative* depends upon some other principle, and yet when fixed becomes definite or absolute, combining both absolute and relative principles. Otherwise it could not be defined. Therefore the pitch of tones is both *relative* and *absolute*. The *male* and *female* voices clearly prove this immutable law. Each is of itself *absolute*, and yet bears the relationship of an *octave* to the other. The difference in the pitch of the voices and the relation between them is indicated by staves, modified by characters named *Clefs*.

The following staves indicate the ordinary compass of the two voices in conjunction.



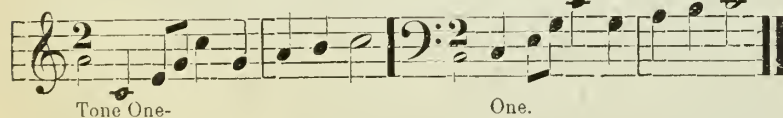
The compass or scale of pitch appreciable by the ear, is about nine octaves. The different degrees of pitch in this scale are named alphabetically and divided into octaves.

1st or lowest octave.	2d octave.	3d octave.
C, D, E, F, G, A, B; C; D, E, F, G, A, B; C; D, E, F, G, A, B;		
4th octave.	5th octave.	6th octave.
c, d, e, f, g, a, b; c; d, e, f, g, a, b; c; d, e, f, g, a, b;		
7th octave.	8th octave.	9th octave.
c, d, e, f, g, a, b; c; d, e, f, g, a, b; c; d, e, f, g, a, b, c.		

CHAPTER VII.

Keys and their Signs.

§ 30. Any pitch we assume as the basis of the scale, is termed the "*Key Pitch*." The different *Key Pitch* are indicated by certain signs. A staff modified by a *Clef* alone, indicates the Key of C. thus:



When a tune is to be sung in any other key than C, the staff is modified by one or more sharps (#) or flats (b).

The following rule will be found of service to beginners in determining the key position.

§ 31. *Rule*.—The absence of sharps or flats determines the key of C. When (#) sharps are used as a signature, the key position is one degree above the last or right hand sharp. If (b) flats are used as a signature, the key position is three degrees below the last or right hand flat.

§ 32. Table of signatures, or signs, of the different keys in common use.

Key of C.	G.	D.	A.
E.	B.	#F.	F.
bB	bE	bA	bD
bG	bC	C	G
D.	A.	E.	B.
#F	F	bB	bE
bA	bD	bG	bC



CHAPTER VIII.

Tone Relation of the Major, Chromatic and Minor Scale.

§ 33. *The Intervals*.—formed by the tones of the Major Scale in conjunction are as follows: 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7, are major seconds, while between 3 and 4, and 7 and 8, minor seconds occur. If another octave be added to the scale the relation will be similar to the first octave, minor seconds occurring between the third and fourth, and seventh and eighth, of the octave—that is between tones 10 and 11, and 14 and 15.

§ 34. *Seconds*.—A careful analysis will develop *four kinds of seconds*—*Major, Minor, Chromatic* and *Extended*. The *Minor second*, is the smallest primitive interval existing between two tones of the Major scale. The *Chromatic*, is the smallest derivative interval. The *Major second*, is an interval as great as a minor and chromatic second. The *Extended second*, is an interval as great as a minor and two chromatic seconds.

§ 35. The tones of the chromatic scale ascending are named as follows: One, sharp one; two, sharp two; three; four, sharp four; five, sharp five; six, sharp six; seven; eight, sharp eight; nine, sharp nine; ten, &c. Descending they are named ten, flat ten; nine, flat nine; eight; seven, flat seven; six, flat six; five, flat five; four; three, flat three; two, flat two; one.

§ 36. *The tone relation* is as follows: One and sharp one, chromatic second; sharp one and two, minor second; two and sharp two, chromatic; sharp two and three, minor; three and four, minor; four and sharp four, chromatic; sharp four and five, minor; five and sharp five, chromatic; sharp five and six, minor; six and sharp six, chromatic; sharp six and seven, minor; seven and eight, minor; eight and sharp eight, chromatic; sharp eight and nine, minor, &c.

Descending, ten and flat ten, chromatic ; flat ten and nine, minor : nine and flat nine, chromatic ; flat nine and eight, minor ; eight, seven, minor ; seven and flat seven, chromatic ; flat seven and six, minor ; six and flat six, chromatic ; flat six and five, minor ; five and flat five, chromatic ; flat five and four, minor ; four and three, minor ; three and flat three, chromatic ; flat three and two, minor ; two and flat two, chromatic ; flat two and one, minor.

§ 37. *The Minor Scales*.—Are three in number, two of these are ancient, the other modern. The ancient scales are formed with the following order of intervals,—the first, between *one* and *two*, *three* and *four*, *four* and *five*, *six* and *seven*, and *seven* and *eight*, *Major seconds*. Between *two* and *three*, and *five* and *six*, *Minor seconds*. This was called the *Aeolian*, and is used to some extent at present. In the second, the order of the intervals occurs as follows:—Between *one* and *two*, *three* and *four*, *four* and *five*, *five* and *six*, and *seven* and *eight*, *major seconds*; between *two* and *three*, and *six* and *seven*, *minor seconds*. This is a very old scale, probably of Celtic origin, it is not now in use, but is inserted here in order to aid in the comprehension of the structure of certain melodies, still extant, which are derived from it. The *Third*, which is the modern minor scale, the tones form the following order of intervals, between *one* and *two*, *three* and *four*, *four* and *five*, *major seconds*; between *two* and *three*, *five* and *six*, and *seven* and *eight*, *minor seconds*; and between *six* and *seven*, an *Extended second*. This is the *Teutonic*, or *German Scale*. The ancient Minor keys, have no characteristic interval, to distinguish them from the Major, the question whether Major or Minor is determined by the pitch round which, as tonic, the melody turns. In the modern Minor, the Major signatures are used, and the *minor key* is indicated by an additional pitch sign, either a ♯ or a ♭.

CHAPTER IX.

Syncopation, Movement, Rhythm, Expression.

§ 38. *Syncopation*.—The word Syncopation is derived from two Greek words, which signify “*I cut*” or “*to cut*.” Changing or substituting the strong part of a measure, where the weak would naturally come according to the usual *Rhythmical* flow ; or commencing a *tone*

on a *weak part*, and prolonging it so as to occupy a *portion*, or all of the following *strong part*, is called a *Syncopated tone*.

The syncopated tone should always be given with more *quantity* than the preceeding one.

§ 39. *Movement*.—Relates to the manner in which the parts of the measures are made to succeed each other, while executing a melody. There are *three* general movements.—CHORAL, DACTYLIC, and FLOWING. The *Choral* is a plain, equal movement, represented by the first variety of the *two* or *four part* measure. The *Dactylic* is an unequal movement, and is represented by a derivative variety of the *two, three*, or *four part* measure, giving three and sometimes four utterances of tone to two parts. The *Flowing* is an equal movement, undulating or wavy in its effect upon the ear, and is represented by the simple *three part* measure, or by any of the *Concrete* forms.

§ 40. The *degree* of quickness or slowness of a movement, has much to do with the rendering of a composition in proper *style*.

The following terms are used;

Adagio.—Very slow.

Largo.—Slow.

Larghetto.—Less slow than *Largo*.

Andantino.—A little slower than *Andante*.

Andante.—A little slower than *Moderato*, with distinct articulation.

Moderato.—With a medium degree of quickness; the mean between *Adagio* and *Allegro*.

Ad Libitum.—At will or pleasure.

Allegretto.—Quicker than *Moderato*, cheerful.

Allegro.—Quick, lively; a rapid vivacious movement.

Presto.—Very quick.

A Tempo.—In the former quickness.

Accelerando.—Increasing in quickness.

Poco a poco.—By degrees.

Giusto.—In exact time.

Riteneute.

Ritenuito.

Ritardando.

Slentando.

} Gradual decreasing in the speed of a movement.

§ 41. *Rhythm*.—Relates to the *flow* of a melody, and is divided into two kinds, *Measural* and *Melodic*. The first relates to the occurrence of accent, which gives feature or form to *movement*. *Melodic Rhythm* relates to the combination or division of parts of measures, in a symmetrical manner which aids in giving individuality to the melody.

§ 42. *Expression*.—Is that peculiar property of a tone, which appeals to our emotional nature, and gives meaning to music, thereby rendering it into a language, through which an idea of our emotions may be conveyed.

Dynamic or Expression Signs.

Pianissimo.—Abbreviated *pp*, very soft.

Piano.—*p*. Soft.

Mezzo piano.—*mp*. A little less than medium power.


Mezzo.—*m*. Medium power.


Mezzo-forte.—*mf*. A little more than medium power.


Forte.—*f*. Loud.


Fortissimo.—*ff*. Very loud.


Sforzando.—*sf* or *fz* > Begin the tone full and diminish quickly to the vanish.


Crescendo.—*eres*.  Gradually increase the power.

Diminuendo.—*dim*.  Gradually diminish the power.

Swell.— Gradually increase and diminish.

Legato.— Smooth and connected.

Staccato.— Short, distinct.

Semi-Staccato.— dots signify less Staccato.

Animato.—Animated, spirited.

Brio.

Brioso.

Con Brio. } Brilliantly.

Con Dolore.—Mournfully, with pathos.

Delicato.—Delicately.

Dolce.—Sweetly.

Con Expressione.—With great feeling

Con fuoco.—With intense animation.

Maeztoso.—Majestic.

Passionate.—Impassioned.

Patetico.—Pathetically.

Sostenuto.—Soft, and sustained.









Volante.—Light and rapid.

Affettuoso.—Affectionately.



CHAPTER X.

MUSICAL NOTATION CONDENSED.

The following is a synopsis of the characters used in Notation, and their offices.








Double Note.	Whole Note.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-Second.	Sixty-Fourth.
							

§ 1. A Note indicates a *musical sound* named "Tone." The different forms indicate the relative length of tones.

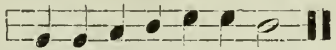
§ 2. The *Dot* (•) is a character placed after a note to modify it. . It increases the relative value one half. The double dot  increases the value threefourths.

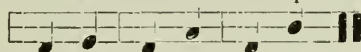
The Staff  indicates the pitch of Tones.


§ 3. *Rests* are characters used to indicate silence.

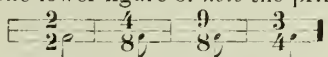
Whole Rest.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	Sixty-fourth.
						


Rests are modified by dots the same as notes.

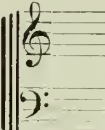
§ 4. The position of the notes on the staff indicate the tones to be sung, and the directions of the voice. 

§ 5. The distance the notes are apart indicates the interval or tone relation. 


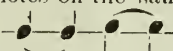
§ 6. Bars with notes intervening indicates a measure. 

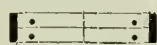
§ 7. The upper figure at the beginning of written music indicates the form of measure. The lower figure or note the primitive measure note. 

§ 8. Clefs are used to modify the staff and make it indicate certain absolute pitch, and their relations, and they also indicate the different voices. They are called Bass, Tenor, and Treble clefs. 

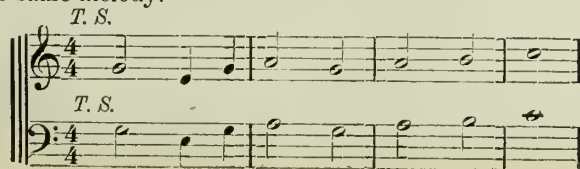
§ 9. The *Brace*  is a character used to connect staves, and thereby show how many parts are to be sung at the same time. The staves thus connected form a *score*.


§ 10. The *Sharp*, (\sharp) *Flat*, (\flat) *Double Sharp*, (\times) *Double Flat*, ($\flat\flat$) and *Natural*, (\natural) are characters used to modify the staff, and also to indicate the different keys.


§ 11. The *Tie*,  is a character used to connect two or more notes. Where notes on the same position are connected they indicate one utterance. Notes on different positions connected by a *tie* or *slur*,  indicates that two or more tones are to be sung to one syllable. And sometimes it indicates that tones are to be sung or played very connectedly.


§ 12. The *Repeat*,  shows that the passage must be sung twice.


§ 13. The word *Tasto Solo* or *Unison* signifies that all the voices sing the same melody.



§ 14. The *Hold* shows that the tone is to be prolonged. 

§ 15. The letters *D. C.*, stand for the Italian words *Da Capo*, which mean from the commencement. *Fine* is an abbreviation of the word *Finale*, (Fe-nah-la) which means the end. *Dal Segno* signifies from the sign. 

§ 16. The figures 3, 5, 7, &c., placed over or under a cluster of notes signify an abbreviation in the length of tones, and three utterances sang in the time of two, represented by the same kind of notes, or five in the time of four. 

§ 17. *Syncopation*,  is the changing the usual form of the measure by removing the accent to the weak part of the measure, and combining more than one part in the utterance, as seen above.

§ 18. The *Signature* of keys is given in Chapter VIII.

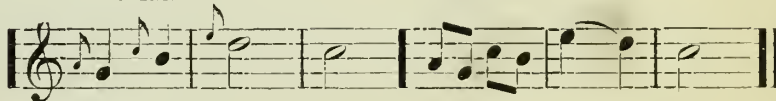
§ 19. *Passing tones* are frequently introduced to embellish a melody and are indicated by small notes.



§ 20. The *Appoggiatura* is a tone which precedes the principal tone, and is indicated by small notes. Thus:—

WRITTEN.

SUNG.



§ The *After tone* is similar to the *Appoggiatura*, only following instead of preceding the principal tone. Thus:—

WRITTEN.

SUNG.



PRACTICAL EXERCISES FOR BEGINNERS

IN SINGING BY NOTE.

LESSON I.

TOPIC.

Sounds produced by the Voice.

Outline:—Two effects or varieties of sound.

II. By what *terms* they are known.

(Speaking and singing.)

III. Facts deduced by the demonstration.

(Two kinds of voice.)

IV. By what terms known.

(Speech voice, Song voice.)

NOTE.—These facts can be demonstrated by the teacher reciting any one of the first five exercises; giving it first with the speech voice and then associating the song voice. The class should alternate with the teacher. Practise the first five exercises in this manner.

Introduce the Musical Sound, Name, Character, and Name of Character.

TOPIC.

The singing quality of voice.

Outline:—Describe the object made apparent to the ear.

II. How the musical sound is named. (Tone one.)

III. How indicated to the eye.

Thus:—(♩) or (♪).

IV. The character name. (Note.)

Sing exercises 6, 7, 8 and 9.

TOPIC.

New Musical Sound.

Outline:—I. Higher musical sound than tone one.

II. How named. (Tone two.)

LESSON I.

No. 1.

Summer winds revive once more, Drive cold winter from our door.

No. 2.

On the field the reapers sing, As the loaded sheaves they bring.

No. 3.

Work, while yet the sun doth shine, Gladly then at eve recline.

No. 4.

How I love my native land, Firmly may she ever stand.

No. 5.

Pleasant sunshine, gentle showers, Bring from earth the perfumed flowers.

Practical exercises introducing *Tone One*. In sol-fa-ing* use the word *Do*.

No. 6.

Sum - mer winds re - vive once more, Drive cold win - ter from our door.

No. 7.

Do, do, do, or Fa, Hear the mu - sic of the rill, As it glides a - down the hill.

No. 8.

Do, do, do, or Fa, May our cour - age nev - er fail, If we try we shall pre - vail.

No. 9.

Hap - py voi - ces join in song, And the cheer - ful strain pro - long.

Introduce a higher Musical Sound, Name, and name of Character.

No. 10.

Do Join we all in sweet ac - cord, Sing - ing prais - es to the Lord.

No. 11.

Hark the bells are ring - ing clear, Note their tones up - on the ear.

* "Sol-fa-ing," is the association of certain words, as Do, re, mi, fa, sol, la, si, do, with given tones.

- III. How indicated to the ear.
 IV. Name of the character.
 V. How many senses used when singing by note.
 Sing exercises 10, 11, 12 and 13.

TOPIC.

The first property of a tone.

Outline.—I. Highness and Lowness of Tone.

- II. How this property or element is named.
 III. How Pitch is indicated.
 IV. How the character is named.

(Staff.)

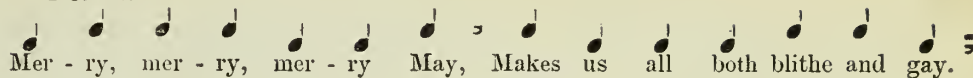
- V. Sing exercises 14, 15, 16 and 17.
 VI. Explain the office of the following character.
 VII. How named. (Close.)
 VIII. The different degrees of Pitch through which the voice can pass. How named. See notes to teachers, page 3. The lines and space are also named alphabetically, see page 3.

TOPIC.

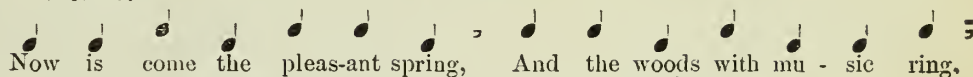
New Musical Sound.

- Outline*.—I. Higher musical sound than tone two.
 II. How named. (Tone three.)
 III. How indicated to the eye.
 IV. Name of character.
 Sing 18, 19 and 20.

No. 12.

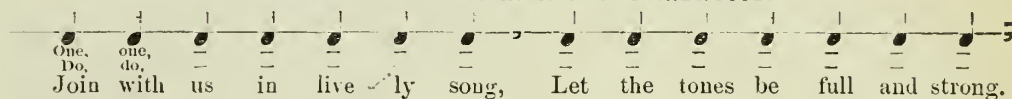


No. 13.

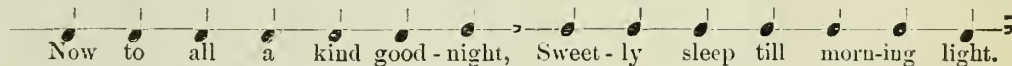


No. 14.

Introduce Pitch and the Character.

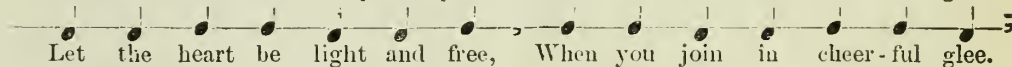


No. 15.



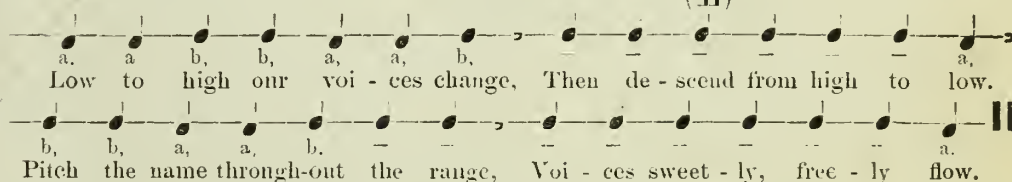
No. 16.

Read the music by the Alphabetical method as well as Numerical and Sol-fa-ing.



No. 17.

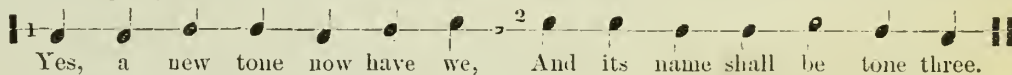
Pitch Song. Explain the use of the (||) close.



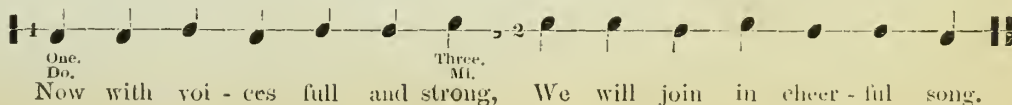
Exercises for the study of Tone Three.

Introduce part singing as early as possible, divide the class in sections, each division singing the exercise alone, and then together in the form of a *Round*. The figures (1) and (2) indicate the beginning of sections.

No. 18.



No. 19.



TOPIC. Repetition.

- Outline:*—I. Repeating part of a tune or melody.
II. How named. (See page 9.)
III. How indicated.

Sing No. 21.

TOPIC.

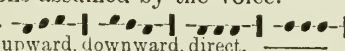
Key. See page 3.

- Outline:*—I. Key tone.
II. Key note.
III. Key Pitch.
IV. Key position.

Sing No. 22, 23 and 24.

TOPIC.

Voice in Motion and its directions.

- Outline:*—Repetition or re-utterance of tone.
II. How named. (Motion.)
III. How indicated.
IV. Three directions assumed by the voice.
V. How indicated.  upward, downward, direct.
Sing No. 25 and 26.

TOPIC.

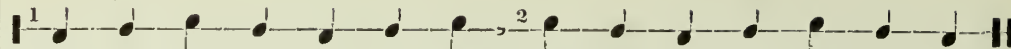
Tone Relation.

- Outline:*—I. Difference in Pitch between two given tones.
II. How named. (Interval.)
III. How indicated.
IV. Name of the character. (Written Interval.)
V. Smaller and larger Intervals.
VI. How named. (Second and Third.)
VII. Explain the characters.
VIII. Names. (Written second, written third.)
IX. Analysis.—The *second* is the smallest interval between the pitch of two tones. The *third* is an interval as great as two seconds.

NOTE.—A degree is the distance from one give position of the staff to the next above or below.

Sing No. 27 and 28.

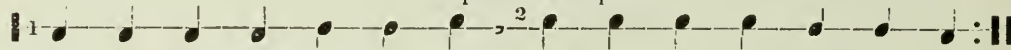
No. 20.



Here the Lord we love to praise, With our joy-ous, tune-ful lays.

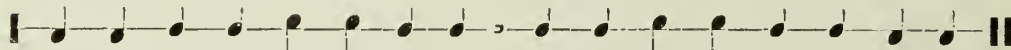
No. 21.

Explain the Repeat.



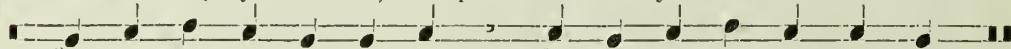
Join we all in cheer-ful glee, Hap-py, hap-py, hap-py we.
Fa, fa, fa, fa, fa, fa, fa, Ha, ha, ha, ha, ha, ha, ha,

No. 22.



Pleas-ant is the hour of meet-ing, For we join in cheer-ful greet-ing.

No. 23. (Key of E or G.)* Explain the term Key.

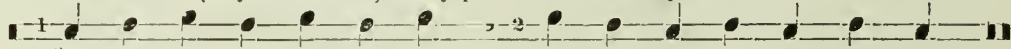


One,
Do,

Two,
Re,

If you wish to win the prize, Af-ter wis-dom you must strive.

No. 24. (Key of F or A.) Key position first interspace.

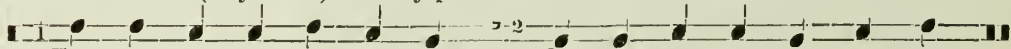


One,

Sport-ing lambs are on the green, Hap-py now all na-ture seems.

Explain that tunes may begin or end on *other tones* than *one*.

No. 25. (Key of E.) Key position is the first line.

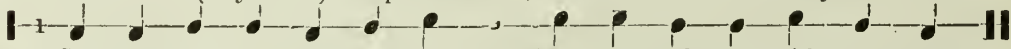


Three,

One,

How I love my na-tive land, Firm-ly may she ev-er stand.

No. 26. (Key of D.) Explain *Motion*, and directions assumed by the voice.



Three,

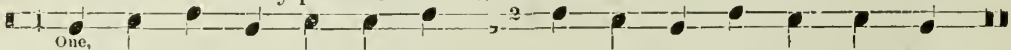
One,

Soft-ly now we float a-long, Mak-ing ech-oes with our song.

NOTE.—Don't neglect the aesthetic culture of your pupils. It is highly important the study of style and expression should begin early. In these simple exercises it can be introduced effectually, making the study of singing more interesting.

Introduce the doctrine of Intervals. Explain the Second and Third and the *Degree*.

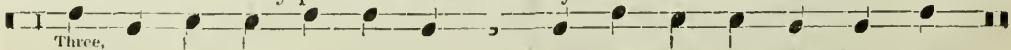
No. 27. Key position first line.



One,

Song is like the sum-mer rain, For it breathes a sweet re-frain.

No. 28. Key position first line or Key of E.



Three,

Welcome, wel-come sum-mer rain, Tap-ping at my win-dow pane,

* Give the points of the staff their fixed alphabetical names.

TOPIC.

New Musical Sound.

- Outline:*—I. Next higher tone than Three.
 II. How named. (Tone Four.)
 III. How indicated. (By a note three degrees above the Key position.) Sing No. 29 and 30.

TOPIC.

New Interval.

- Outline:*—I. Larger interval than a Third.
 II. Name the Interval. (Fourth.)
 III. Describe the character.
 IV. Name the character. (Written Fourth.)
 V. *Analysis:*—The Fourth is as great as three seconds. Sing No. 31 and 32.

TOPIC.

New Musical Sound.

- Outline:*—I. Next higher tone than Four.
 II. Give its name. (Five.)
 III. How indicated. Sing No. 33 and 34.

TOPIC.

New Interval.

- Outline:*—I. Larger Interval than a Fourth
 II. Give its name. (Fifth.)
 III. Describe the character.
 IV. Name the character. (Written Fifth.)
 V. *Analysis:*—It is an Interval as great as four seconds. Sing No. 35.

Oral Exercise for Daily Practice.

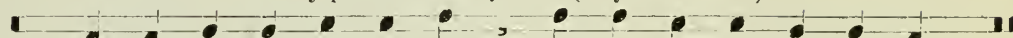
NOTE.—Before introducing more tones, drill the class well on the first *five*.

The following is intended for an oral exercise, the teacher giving the name of the tone, and the class singing it. Get tone five well fixed in their minds, for it is the principal one in the tone family, aside from tone one and eight.

Teacher.—1, 2, 1, 2, 3, 1, 3, 1, 3; 1, 2, 3, 4, 1, 4, 1, 4; 1, 2, 3, 4, 5, 1, 5, 1, 5; 5, 4, 5, 4, 3, 5, 3, 5, 3; 5, 4, 3, 2, 5, 2; 5, 4, 3, 2, 1, 5, 1, 5, 1; 1, 2, 1, 3, 1, 4, 1, 5; 5, 4, 5, 3, 5, 2, 5, 1; 1, 2, 5, 1, 3, 5, 1, 4, 5; 5, 4, 1, 5, 3, 1, 5, 2, 1; 5, 4, 1, 2, 5, 4, 1, 2; 5, 4, 2, 1, 5, 4, 2, 1; 1, 2, 4, 5, 1, 2, 4, 5; 1, 2, 4, 5, 4, 2, 5, 1. And any other successions the teacher can suggest. This exercise should be practiced at each lesson, until thoroughly mastered.

Introduce Tone Four.

No. 29. Key position first space. (Key of D or F.)



TOPIC.**The Second Property of a tone.***Outline:*—I. Longness and shortness of tone.

II. Name the element. (Length.)

III. Introduce the characters. (•) (°)

IV. How named. (Quarter note, Half note.)

Sing exercises 38, 39 and 40.

See page 4, Chapter III.

TOPIC.**New Musical Sound.***Outline:*—I. The tone next higher than *Five*.

II. Name the new tone. (Six.)

III. How indicated.

IV. Name the character.

Sing exercise 41

TOPIC.**New Interval.***Outline:*—I. Interval larger than a Fifth.

II. Name the new Interval. (Sixth.)

III. Describe the character. (Written Sixth.)

IV. *Analysis:*—The Sixth is as great as five seconds.

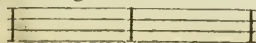
Sing exercises 42 and 43.

NOTE.—Pupils should early learn the importance of exact measurement of the length of tones, either in singing or playing. For this purpose Motions of the hand are used in singing, and counting when playing. Let each quarter note indicate one motion or count—and the half note two. See Chapter on Time.

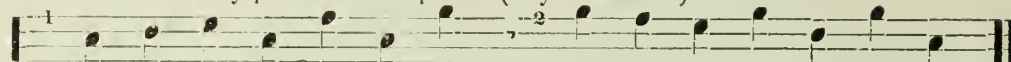
TOPIC.**Natural divisions of Tune or Melody.***Outline:*—I. Strong and weak pulsations of tone.

II. Give their names. (Strong part, Weak part.)

III. Introduce the general character.



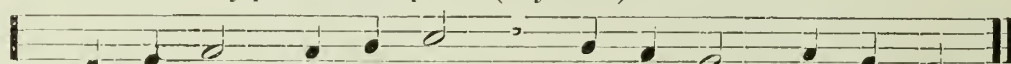
No. 37. Key position third space. (Key of A or C.)



Sweet the pleasures of the spring, When we hear the cuck-oo sing.

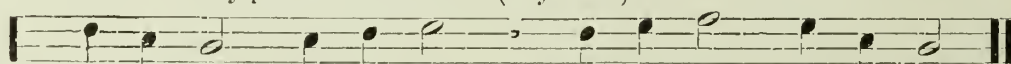
Explain Length of Tone and the Sign.

No. 38. Key position first space. (Key of D.)



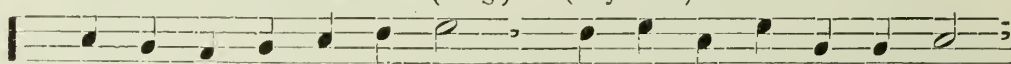
Songs we sing, hearts we bring, To the praise of our King.

No. 39. Key position second line. (Key of G.)

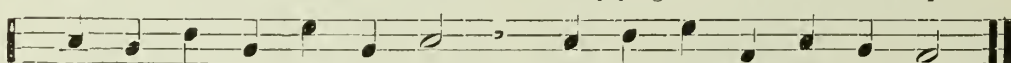


Glad and free, glad and free, Hap-py then let us be.

No. 40. Summer Rain. (Song.) (Key of F.)



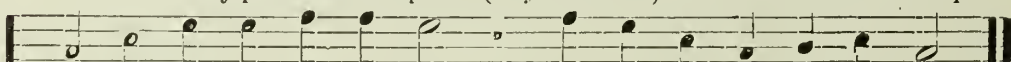
Wel-come, wel-come sum-mer rain, Tap-ping on the win-dow pane;



Light-ly skip-ping, drip-ping round, On the roof and on the ground.

Introduce Tone Six and the Sign.

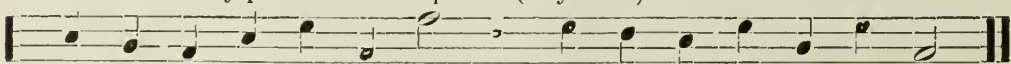
No. 41. Key position third space. (Key of A or C.) Name the new line and space.



Mark the wast-ed hours of life, Pass-ing by in sin-ful strife.

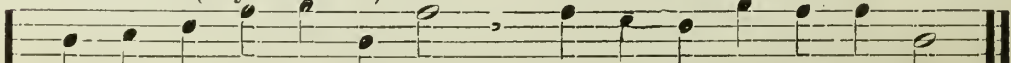
Introduce the Interval Sixth, and the Sign.

No. 42. Key position second space. (Key of F.)



Hark! the eeh-oes in the dell, There 'tis songsters love to dwell.

No. 43. (Key of B or D.)



Ev-er bloom-ing, ev-er gay, Wel-come, wel-come love-ly May.

IV. Name the character. $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ Bar

V. Grouping of strong and weak parts, or pulsations.

VI. How named. (Measure.)

VII. Describe how indicated. See page 4.

VIII. Name the character. (Written measure.)
Sing No. 44 and 45.

TOPIC.

Measural Forms.

Outline:—I. Effect of a grouping of two parts.

II. How such grouping is named.
(Two part measure.)

III. How indicated. By figure. ($\frac{2}{1}$)

IV. How named. (Form sign.)

V. Grouping of three parts.

VI. How such grouping is named.
(Three part measure.)

VII. Group sign. Figure. ($\frac{3}{2}$)

VIII. How named. (Form sign.)

IX. Explain the part note which is placed under the figure indicating the form.

$\frac{2}{1}$ or $\frac{3}{2}$ or $\frac{4}{3}$ or $\frac{5}{4}$ (See page 1.)

Sing No. 45, 46 and 47.

TOPIC.

Measure of Four Parts.

Outline:—I. Grouping of two strong and two weak parts.

II. Such Form is named. (Four part measure.)

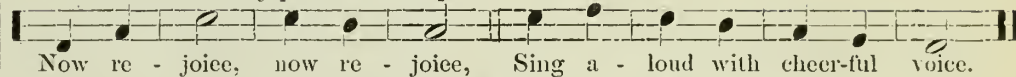
III. Form sign. $\frac{4}{4}$ or $\frac{4}{2}$

IV. *Analysis:*—The accents fall on the *first* and *third* parts. (See page 5.)

Sing No. 49.

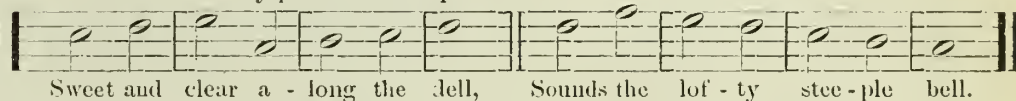
Explain the Measure and the Sign.

No. 44. Key position first space.



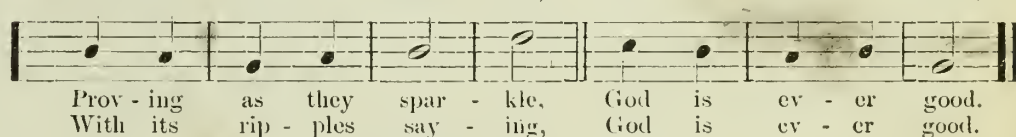
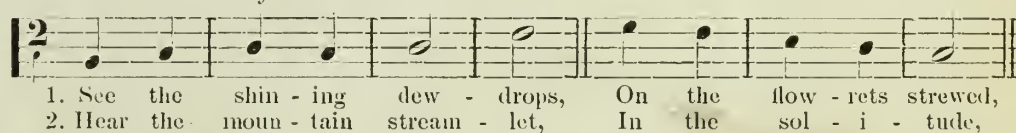
Explain the Whole note. (\bigcirc)

No. 45. Key position third space.



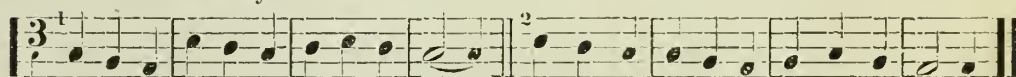
Explain Measural Form, the Signs and the *Part note*.

No. 46. Key of G.



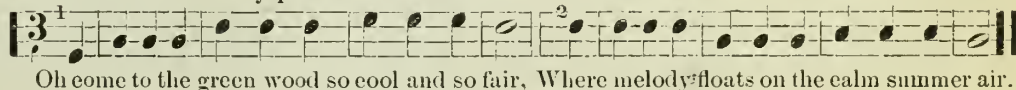
Explain the Tie. (—)

No. 47. Key of F.



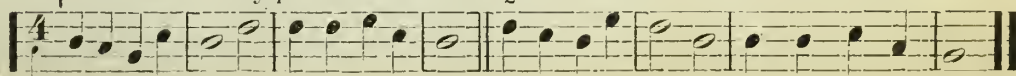
Explain that tunes may begin on any part of the measure.

No. 48. Key position first line.



Explain the four part measure and sign.

No. 49. Key position second line.



TOPIC.**New Musical Sound.***Outline:*—I. The tone next higher than six.

II. How named. (Tone Seven.)

III. How indicated. Sing No. 50.

TOPIC.**New Interval.***Outline:*—I. An Interval a second greater than a Sixth.

II. How named. (Seventh.)

III. How indicated.

IV. How the character named.

Analysis:—A Seventh is as great as six seconds.**TOPIC.****Characters Modifying Notes.***Outline:*—I. Influence of the (·) dot.

II. How much it adds to the value of a note.

Thus:—(♩, ♪, ♫, ♮, ♯) (See page 4.)

III. Influence of the (..) double dot.

IV. How much it adds to the value of a note.

(♩..) (♪..) (♫..)

NOTE:—Here is a favorable opportunity to introduce the remaining note forms.

Sing No. 51.

TOPIC.**Varieties of Measures.** (See page 5.)*Outline:*—One utterance of tone to each part.

II. How named. (Primitive Variety.)

III. How indicated. (By notes corresponding with the part note.)

IV. A Union or division of parts.

V. How named. (Derivative.)

Sing No. 52.

TOPIC, without the outline.

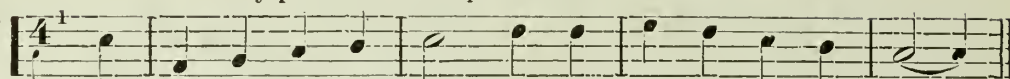
New Musical Sound. (Tone Eight.)

New Interval. (Eighth or Octave.)

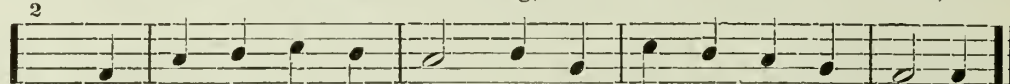
Sing No. 53.

Introduce Tone Seven and the Sign.

No. 50. Key position second space.



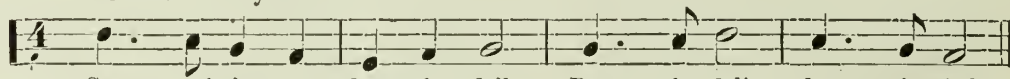
Come friends the world wants mend - ing, Let none sit down and rest;



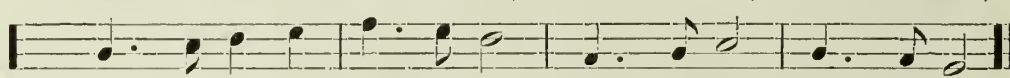
But up and work like he - roes, And nobly do your best.

Explain the office of the dot after a note. (♩.)

No. 51. Key of E.



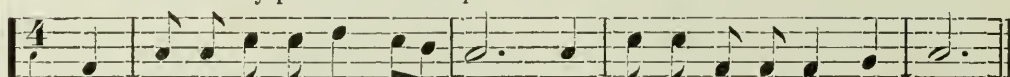
Sweet and clear a - down the dell, Down the dell, down the dell;



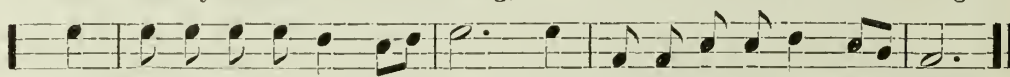
Sounds the lof - ty stee - ple bell, Stee - ple bell, stee - ple bell.

Explain Varieties of Measure, and the Sign. (Four part Round.)

No. 52. Key position second space.

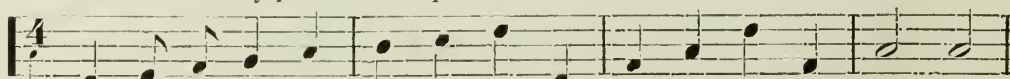


The merry birds are on the wing, I hear their clear sweet voices ring.



Up high a-bove on yon - der steep, I hear the lit - tle bird - lings peep.

No. 53. Key position first space.



Give us the no - ble man who earns, His bread by hon - est la - bor;



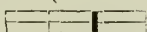
They ev - er stand with outstretched hand, From du - ty nev - er wav - er.

TOPIC.**Phrases, Sections, Periods.***Outline:*—I. Melodic Motion and Repose.

II. Group of tones making more or less complete musical sense. (See page 5.)

III. How named. (Phrase.)

IV. Grouping of Phrases. (Named Section.)

V. The character is the  Large Bar.




VI. Grouping of sections making complete sense. (Named Period.)

TOPIC.**Classification of Voices.***Outline:*—I. Two general classes.

(Male and Female.)

II. Subdivisions of each. (See page 6.)

III. Name of each. Bass, Tenor, Alto, Soprano.

IV. How indicated. (  )

V. How named. Bass, Tenor and Treble Clefs.

TOPIC.**Part Singing.***Outline:*—I. Combination of voices.

II. How named. (Part singing.)

III. How indicated.

IV. How named.

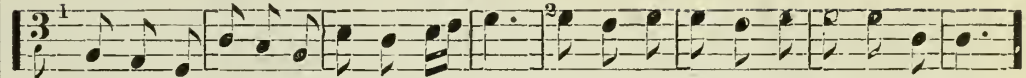
V. Name the character which connects the staves.

(Brace.)

BRACE.



No. 53. Key position is the first line.

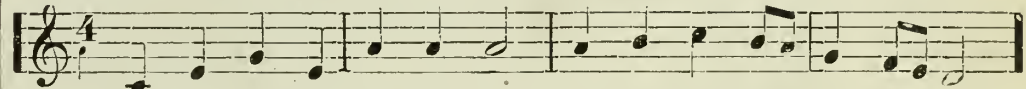


Sweet is the carol of birds on the hearth, Bright is the dewdrop embalming the leaf;

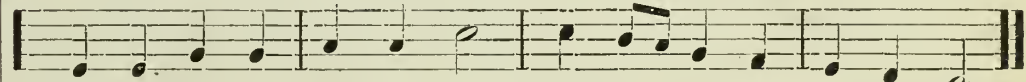


Cheering the farmer who rose with the sun, Sowing and reaping 'till daylight is done.

No. 54. For Ladies voices. Key of C. Explain the added line below.

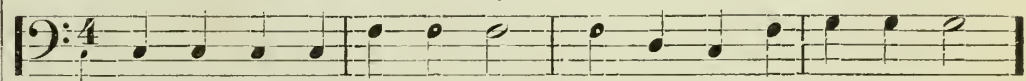


What is life and what are we? On - ly leaves up - on a tree;

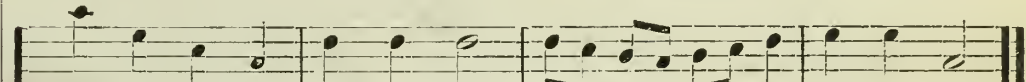


Green to - day, to - mor - row sere, Then we are no lon - ger here.

No. 55. For Male voices. Key of C. Explain the added line above.



What is life and what are we? On - ly leaves up - on a tree;

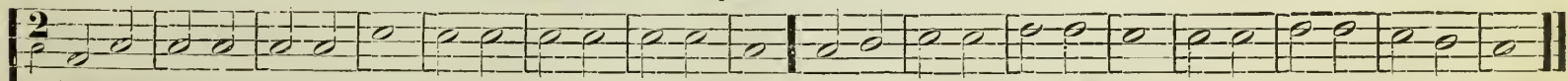


Green to - day, to - mor - row sere, Then we are no lon - ger here.

No. 56.

Key position second space.

Explain the Brace and Score.



Ere you join in sweetest song, You must first the chord prolong; Then your sweetest voi - ces raise, To your Heav'nly Father's praise.



TOPIC.

Omission of a part or of a Complete Measure.

Outline:—I. Ceasing to sing.

II. How named. (Silence.)

III. How indicated. (— — ♪ ♫ ♬)

IV. How named. (Whole rest, half, &c.)

TOPIC.

The Scale.

Outline:—I. A succession of tones having a satisfactory *repose*.

II. How named. (Scale.)

III. How indicated. (By notes one degree apart.)

IV. How named. (Written Scale.)

V. How the Key Pitch may be the pitch of either tone One or Eight.

VI. How notes may be written below as well as above the Key position.

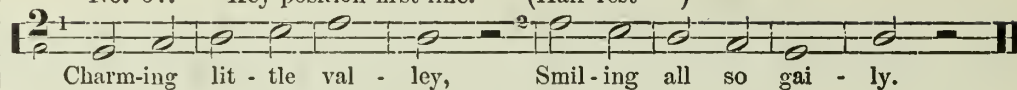
VII. Scale extended to tone eleven.

Sing No. 59 and 60.

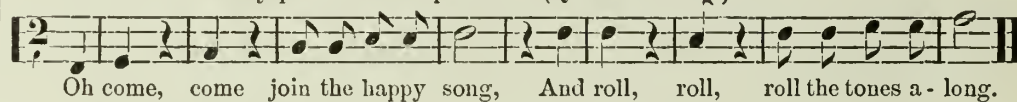
VIII. Introduce the interval *Ninth*, *Tenth* and *Eleventh* and their Signs.

IX. Analysis of these intervals.

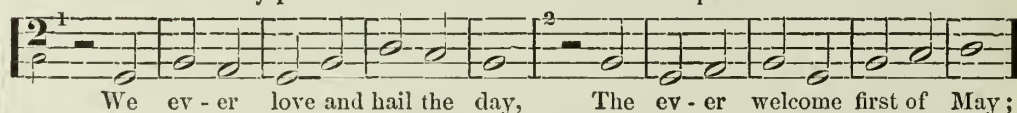
No. 57. Key position first line. (Half rest —)



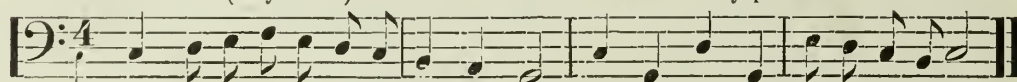
No. 58. Key position first space. (Quarter rest. ♪)



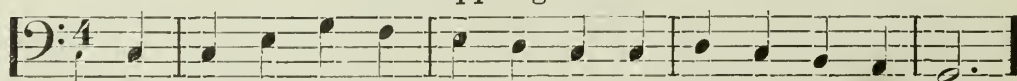
No. 58. Key position first line. Round in Four parts.



No. 59. (Key of C.) Tones indicated below the Key position.



No. 60. The Rippling Stream.

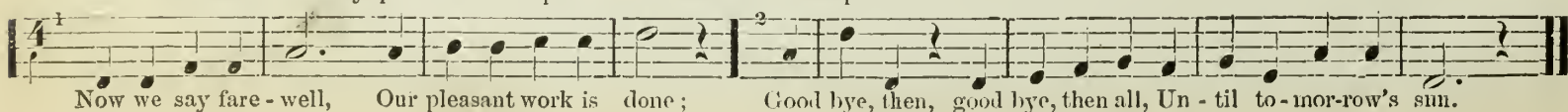


The rip - pling stream - let gent - ly flows, A - long the for - est way;



Where oft we've sauntered slow, to shun The sun's bright, piercing ray.

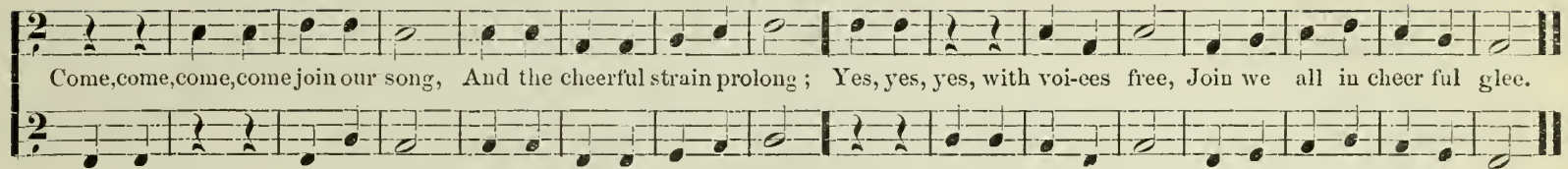
No. 61. Key position first space. Round in two parts.



No. 62.

Join Our Song.

Key position first space.



Come, come, come, come join our song, And the cheerful strain prolong; Yes, yes, yes, with voi-ces free, Join we all in cheer ful glee.

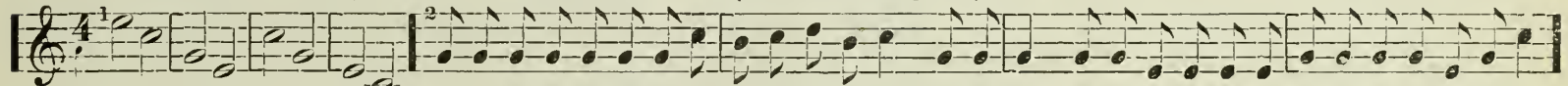
No. 63.

Key of C.

The Snow.

(Round in three parts,)

W. A. Williams.



Soft-ly fall-ing, soft-ly fall-ing, Yes the snow is fall-ing, soft-ly fall-ing, Here and there, ev-ery where! Slowly drifting, gently sifting, Thro' the darkened air,



Beau-ti-ful, feath-er-y snow, Yes we hail the beau-ti-ful feath-er-y snow; Joy-ful-ly dancing, and mer-ri-ly prancing, The beautiful feath-er-y snow.

No. 64.

Key of C

Round in two parts.

Tones indicated below the Key position.



Hark! the joy-ful pealing bell, Floating thro' the woody dell; Yes, I hear its echoes tell, Where the fai-ries love to dwell.

TOPIC.**The different Keys and their Signs.**

Outline:—I. *Pitch* assumed as the basis of the Scale.

II. How named. (Key Pitch or Key.)

III. How the different Keys are indicated.

IV. Name of the character. (Signature.)

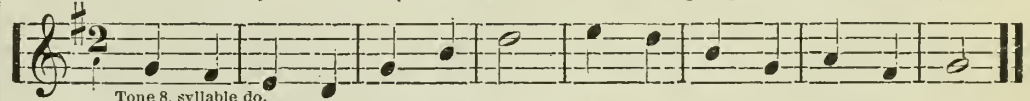
See table of signatures page 6.

V. Transposition.

No. 65.

Key of G.

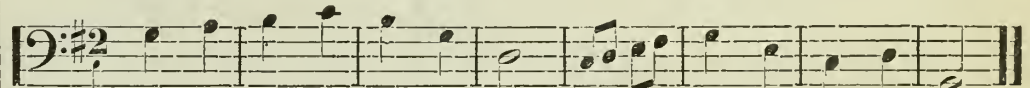
(No. 65 and 66 can be sung together as a Round.)



Tone 8, syllable do.

Soft we hear the whisp'ring breeze, Mid the gent-ly swaying trees.

No. 66.



Soft we hear the whisp'ring breeze, Mid the gent-ly sway-ing trees.

C. H. Carroll.

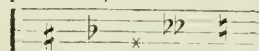


O'er the far blue moun-tain, O'er the white sea foam; Come thou long de-part-ed one, Back to thy home.

TOPIC.**Tone Relation and Analyzation
of the Scale.**

- Outline:*—I. The two primitive seconds.
 II. How named. (Major and Minor.)
 III. Two primitive degrees.
 IV. How named. (Major degree, Minor degree.)

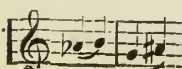
TOPIC.**Intermediate Tones.**

- Outline:*—I. New Tone. (Intermediate.)
 II. How named. (See page 7.)
 III. Intermediate Pitch
 IV. How named. (From primitive pitch names qualified by the word sharp or flat.)
 V. Modifying characters 
 VI. How named. Sharp, Double Sharp, Flat, Double Flat, Natural.
 VII. How intermediate tones are indicated.

TOPIC.**Chromatic Scale.**

- Outline:*—I. How the Scale is formed.
 II. How the tones are named.
 III. How they are indicated.
 IV. The Minor and Chromatic second.
 V. How indicated.
 VI. How they differ.
 VII. Difference in their notation.
 VIII. The Chromatic Degree.
 IX. Give the Analysis of the Major second.

TOPIC.**The Second larger than the Major.**

- Outline:*—I. The largest Second.
 II. How named. (Augmented or Extended.)
 III. How indicated.
 IV. Explain the Extended degree. 
 V. Give the Analysis.

No. 68.

1 3 5 8 5 6 6 5 5 6 7 6 5 4 5.
 The ro - sy light of morn-ing bright, Has chased a - way the shades of night.
 NOTE.—The above exercise will be found very useful in the demonstration of large and small seconds.

No. 69.

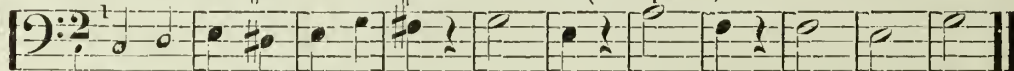
Analyse the exercise before singing.



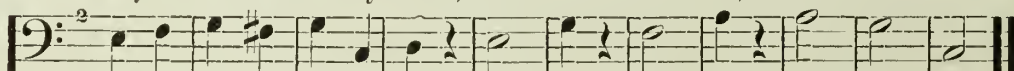
With laugh and song we glide a-long, While mountains eel - o back our song.

No. 70.

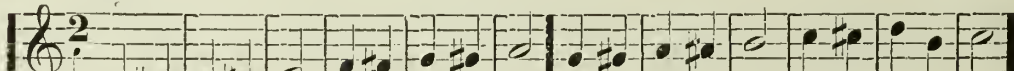
#2. #4. Round. (Two parts.)



May no sor-row fill thy breast, Cuck - oo. Cuck - oo, bird of fame.

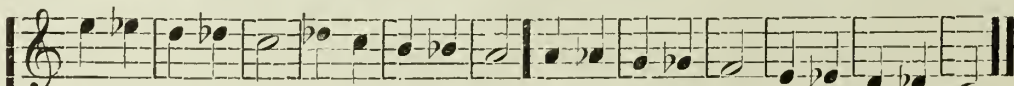
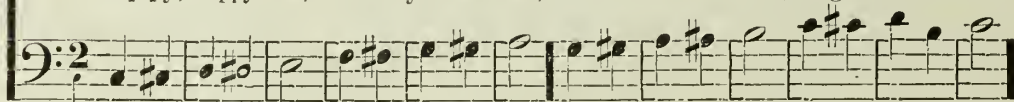


May thy sleep be sweetest rest, Cuck - oo. Cuck - oo, love - ly name.

No. 71.

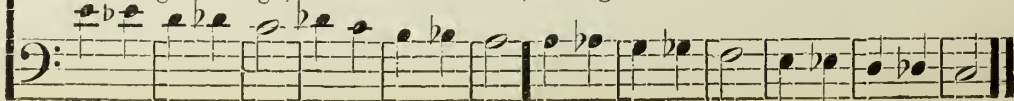
Hap-py, happy we, For as you will see, The chro-matic tones, Sung from C to C.

Hap-py, happy we, For as you will see, The chro-matic tones, Sung from C to E.



Downward now we go, Careful, not too slow, But be sure you know, When you're down to do.

Down a - gain we go, Not too fast or slow, Resting when we come, Down as far as one.



TOPIC.

Changing from one Key to another.

Outline:—I. Change of *repose*.

II. How effected.

III. How named. (Modulation.)

IV. How indicated.

V. Tone effecting a regular Modulation.

VI. Tone effecting an irregular Modulation.

VII. What is understood by regular and irregular Modulation.

TOPIC.

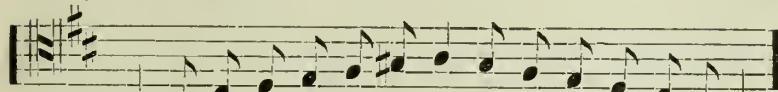
Minor Scales. (See page 7.)

No. 75. MINOR SCALE. Modern Mode.

KEY OF A MINOR.

KEY OF $\sharp F$ MINOR.

KEY OF B MINOR.



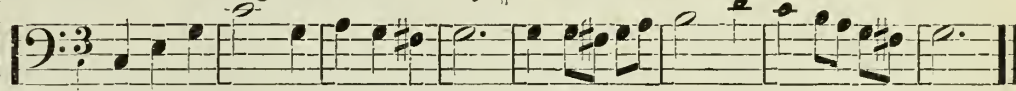
KEY OF G MINOR.



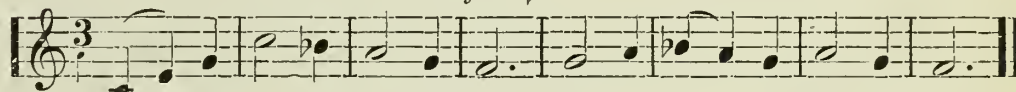
KEY OF E MINOR.



No. 72. Modulations from C to G. From C to F

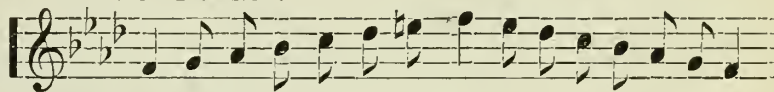
No. 73. Regular Modulation by $\sharp 4$. From C to G.

Bird of the wild-wing, bird of the foam; A - rab of e - ther fly to thy home.

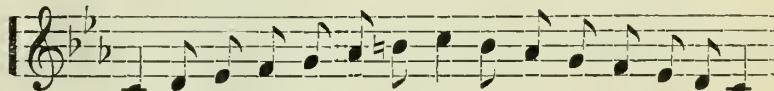
No. 74. From C to F. By the $\flat 7$.

Gent - ly now the evenings close, Brings the hour of sweet re - pose.

KEY OF F MINOR.

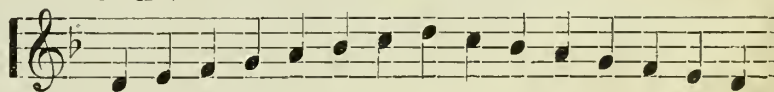


KEY OF C MINOR.

KEY OF $\sharp C$ MINOR.

The Two Ancient Modes.

ÆOLIAN.



DORIAN or CELTIC.



Divide the class into sections. The sections should alternate, those that sang the lower tones taking the upper and *vice versa*.

No. 1. (Key position first line.)

Invert. *Invert.*

Invert. *Invert.* *Invert.*

No. 2. (Key position second space.) Sing in Key of C or D.

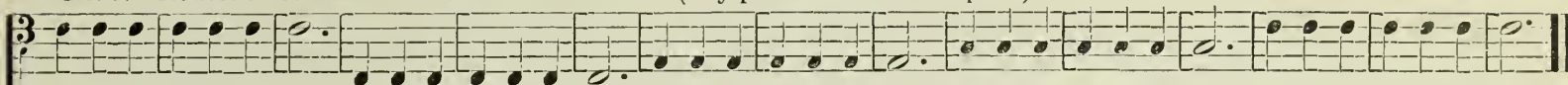
No. 3. (Key position second space.)

No. 4. (Key position first space.) Sing in Key of C or bB.

No. 5. (Key position first line.)

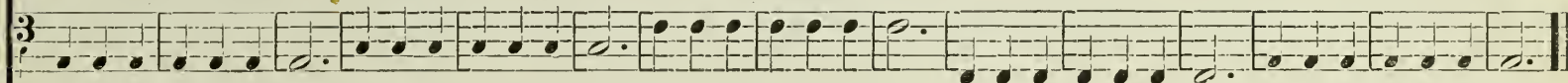
In the repeat change parts.

No. 9. 1st section of Ladies. With four tones. (Key position is the first space.)



Now to the meadows a - way, Roll up and take in the hay, Work with a will for the storm Near-er ap-proaches, but we Will be safe guarded from harm.

2d section of Ladies.



1st section of Gentlemen.



Now to the meadows a - way, Roll up and take in the hay, Work with a will for the storm Near-er ap-proaches, but we Will be safe guarded from harm.

2d section of Gentlemen.



PRACTICAL EXERCISES FOR ADVANCED STUDENTS.

INTRODUCING VARIOUS INTERVALS.

No. 1. Male voices sing an octave lower.

No. 2. Indirect by 3ds.



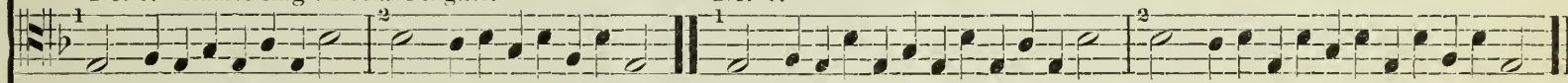
No. 3.

No. 4. These two sections can be sung together. No. 5.



No. 6. Ladies sing an octave higher.

No. 7.



No. 8. Tone Six.

No. 9.

No. 10.



No. 11.



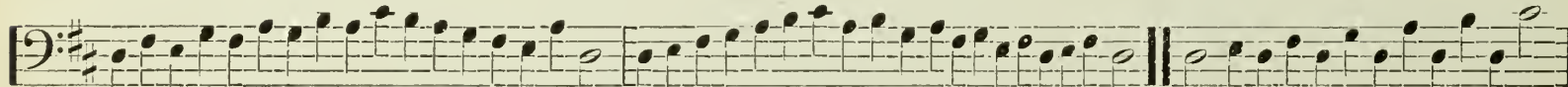
No. 12.



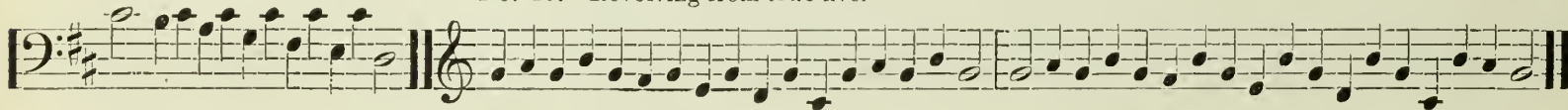
No. 13. Tone seven.



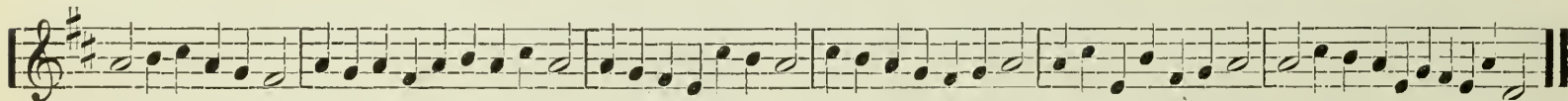
No. 14.



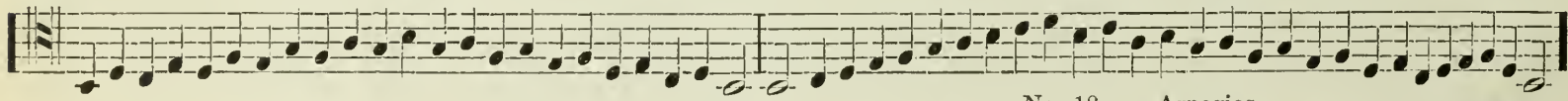
No. 15. Revolving from tone five.



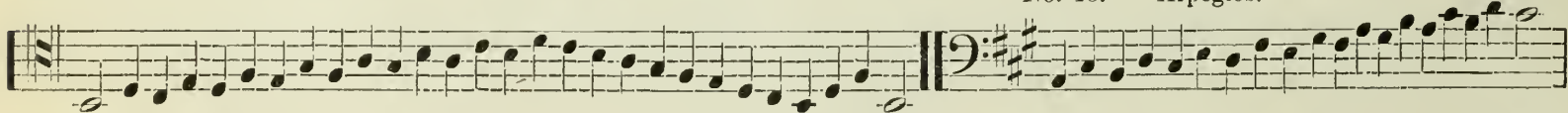
No. 16.



No. 17.



No. 18. Arpeggios.



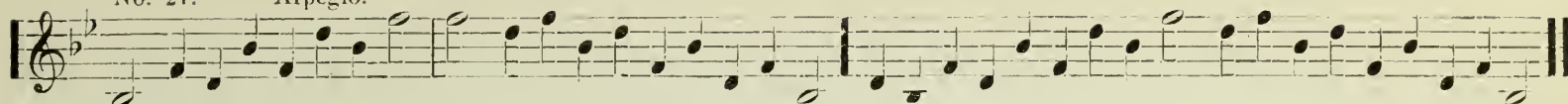
No. 19.



No. 20.



No. 21. Arpeggio.



No. 22.

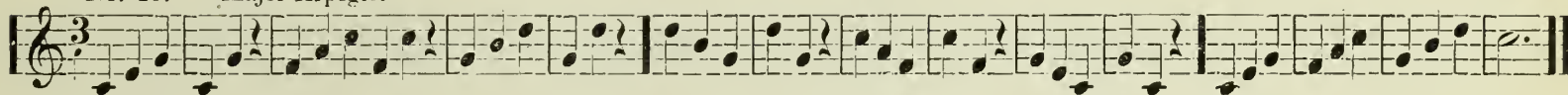


No. 23. Triad or three tone Arpeggio. (Major.)

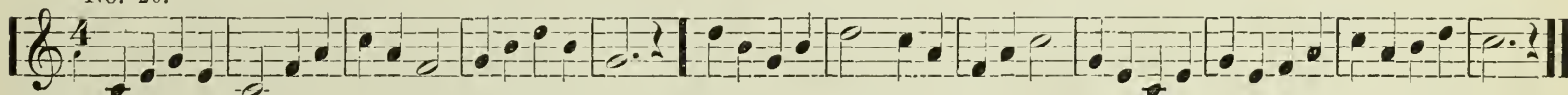
No. 24. Triad Arpeggio. (Minor.) For daily practice.



No. 25. Major Arpeggio.



No. 26.



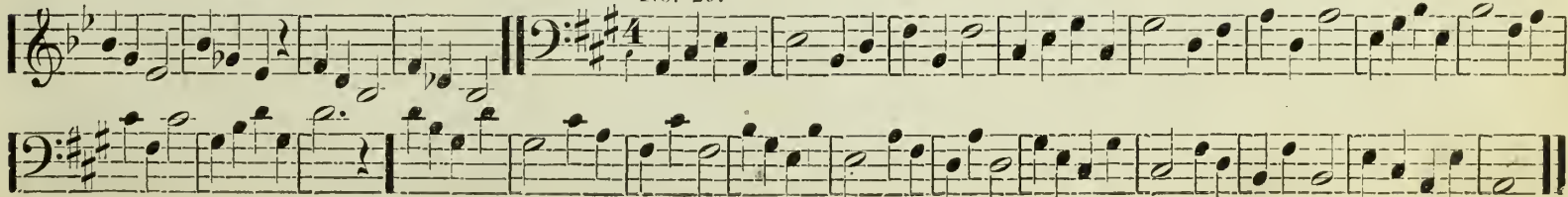
No. 27.



No. 28. Alternating Major and Minor.



No. 29.



No. 1.

Fa, fa, fa, fa, fa, ... Do, do, do, do, ...

No. 2.

Ba, ba, ba, ba, ... Me, me, me, me, ...

No. 3. Repeat No. 3, and invert the parts.

Interval of a Tenth.

In the repeat change parts.

Wa, wa, wa, wa, ... Fa, fa, fa, fa, ...

No. 4.

Ba, ba, ba, ba, ba, ...

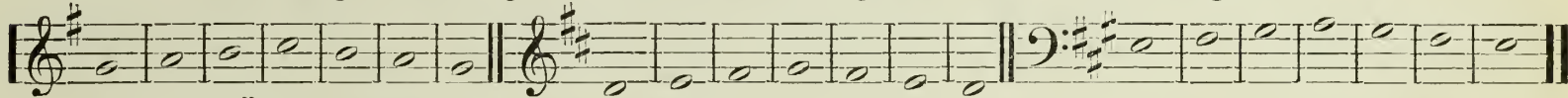
No. 1. Diagram of Registers.



No. 2. Enunciating Exercises. It may be sung in any Key. (Use the word Fa'' or Ba'' or any other.) Descend in same order.



No. 3. For Intoning. Commencing with one vocal and then adding others. Practice in various registers.



Oo, O, e, a, Ä, Oo, O, cc.

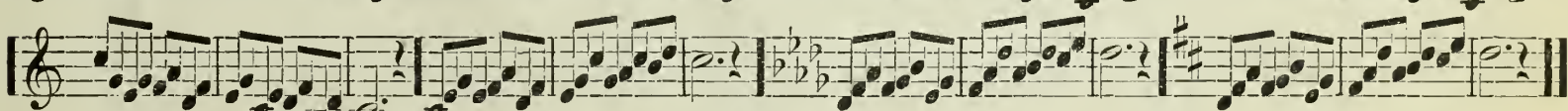
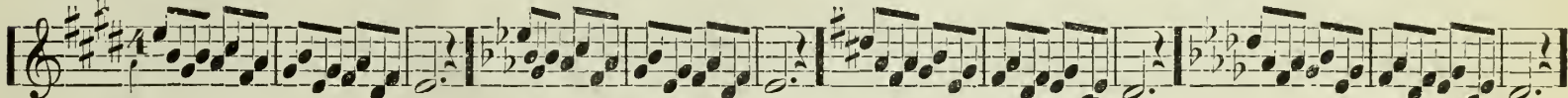
No. 4. For developing Flexibility. For male voices take Key of E. Practice very slowly at first.



To be sung in various Keys, and with various words.



No. 5.



No. 6



No. 7



NOTE.—The great deficiency in ability among singers at the present day to measure accurately the length of tones when singing, has induced the author to offer the student a set of Rhythmic Exercises of various varieties in all forms of measure.

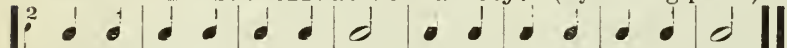
The figure indicating the form of the measure in general indicates the number of motions of the hand to be made while singing each measure of the exercise. The note underneath the figure is the kind of note that indicates each part of the measure and is known as the *part note*.

No. 1. Two Part Measure. (Typic or Primitive Variety.)



Hark how loud the bells are swelling, All their tongues of i - ron tell-ing.

No. 2. First Derivative Variety. (By uniting parts.)



Ev - er blooming, ev - er gay, Welcome, welcome love-ly May.

No. 3.



Come and join our sing - ing, Kind-ly feel-ing bring - ing.

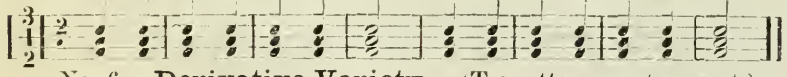
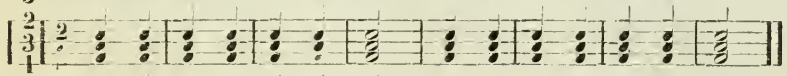
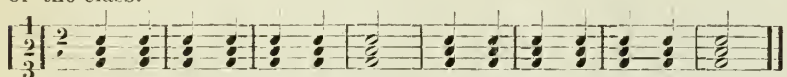
No. 4. Derivative Variety. (By division of a part.)



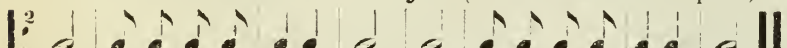
Fa, fa, or la or do or any other word.

NOTE.—It is an excellent plan to divide the class into *two, three or four* sections. Each section singing a different tone but keeping the same Rhythmic form, as in the following example.

No. 5. The figures 1, 2, 3, at the beginning indicate the sections of the class.



No. 6. Derivative Variety. (Two utterances to a part.)



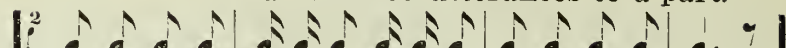
The morning sun is bright, yes bright, And sheds his ro - sy brilliant light.

No. 7. Derivative. (By uniting a portion of the second part to the first.)



On the o - ceans troubled wave, Struggle hard our seamen brave.

No. 8. Two and Three utterances to a part.



Tripping, tripping, mer-ri-ly, mer-ri-ly, Dancing light and gay.

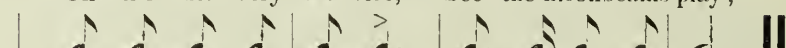


Singing, singing, cheeri - ly, cheeri - ly, On our homeward way.

No. 9. Derivative. Explain Syncopation.

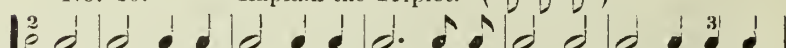


On the sil - very wa - ters, See the moonbeams play;

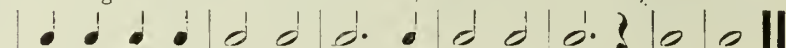


There we air - y crea-tures, Dance till dawn of day.

No. 10. Explain the Triplet. ()

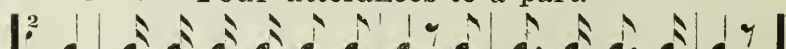


The grace of our Lord Je-sus Christ, and the love of God, And the com-



munion of the Ho - ly Ghost, be with you all, A - men.

No. 11. Four utterances to a part.

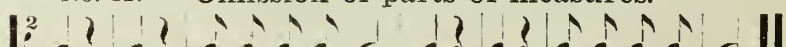


I love to see the sky so clear, And all things look so gay.



The fair-est month in all the year, Is sweet and sun-ny May.

No. 12. Omission of parts of measures.



Come, come, join our happy song, And the cheerful strain prolong.

No. 13.



Now, now fol-low me, Yes we'll fol-low thee.

No. 14.



No. 15.



No. 16.



No. 17. Syncopated Measures.



No. 18.



No. 19.



A - way, now a - way, Yes all come a - way ;



A - way and we'll have a mer-ry hap-py day.

Three Part Measure.

No. 20. Primitive Variety.

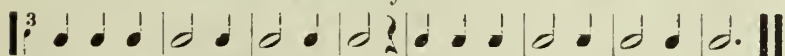


Sweet is the ca - rol of birds on the heath,



Bright is the dew - drop em - balm-ing the leaf.

No. 21. Derivative Variety.



Prayer is the bur - den of a sigh, Or it may be the upturned eye.

No. 22.



How sweet it is when day is done, To watch the set-ting sum-mer sun.

No. 23.



Little stars, like angel eyes, Light up the chambers of the skies.

No. 24. Practice the chord form.



No. 25.



No. 26.



Come, come gentle spring, See the win - ter winds chill,



Dies, dies a - way on the top Of you cloud-touching hill.

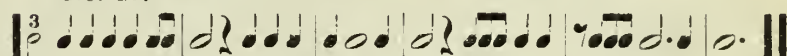
No. 27.



No. 28.



No. 29.



Four Part Measure.

No. 30. Primitive Variety.



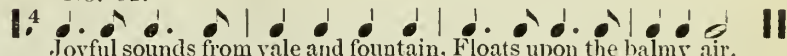
Rippling streamlets gen - tle murmur, Blend with songs of birds in summer.

No. 31. Derivative Variety.



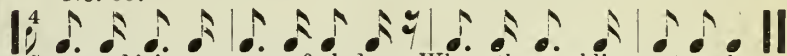
Charming lit - tle val - ley, Smil-ing all so gai - ly.

No. 32.



Joyful sounds from vale and fountain, Floats upon the balmy air.

No. 33.



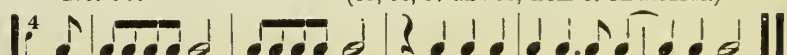
Come and join our songs of gladness, Where the sparkling waters flow.

No. 34.



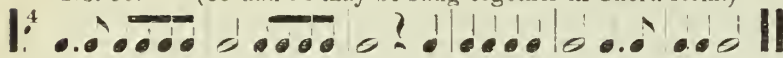
Dash a-way the eup that ruins, Ev-ery drop is fraught with woe.

No. 35.



(35, 36, 37 and 38, from C. CHERUBINI.)

No. 36. (35 and 36 may be sung together in Chord form.)



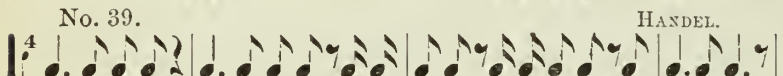
No. 37. This and the following can be sung together.



No. 38.



No. 39.

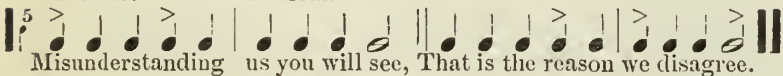


HANDEL.

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,
For the Lord God omnipotent reigneth, Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,
lu-jah, hal-le-lu-jah, Hal-le-lu-jah, hal-le-lu-jah Hal-le-lu-jah, hal-le-lu-jah,
le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, Hal-le-lu-jah, hal-le-lu-jah,
hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

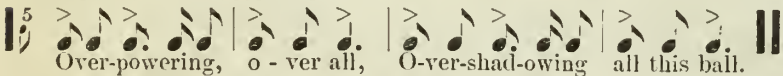
Five Part Measure. (Complex.)

No. 40. First form.



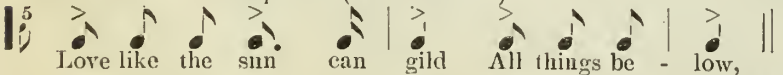
Misunderstanding us you will see, That is the reason we disagree.

No. 41. Second form.



Over-powering, o-ver all, O-ver-shad-owing all this ball.

No. 42. Complex, (Mixed forms.)



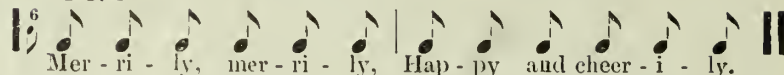
Love like the sun can gild All things be-low,



E'en tinge with gold-en light, Trou-ble and woe.

Six Part Measure. (Concrete Form.)

No. 43.



Mer-ri-ly, mer-ri-ly, Hap-py and cheer-i-ly.

No. 44.

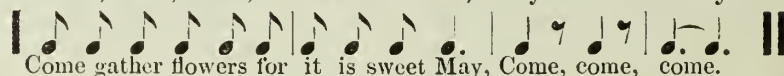


Merrily, merrily on we go, Over the ice and o-ver the snow.

No. 45.



Come, come, come, Come to the cool, shady wild-wood a-way.

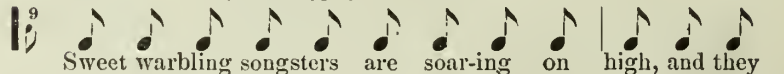


Come gather flowers for it is sweet May, Come, come, come.

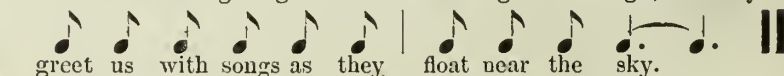
Nine Part Measure.

No. 46.

Second concrete Form.

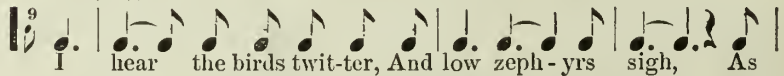


Sweet warbling songsters are soar-ing on high, and they

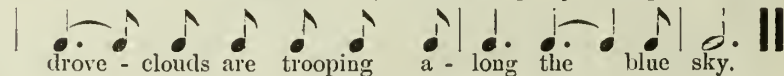


greet us with songs as they float near the sky.

No. 47.



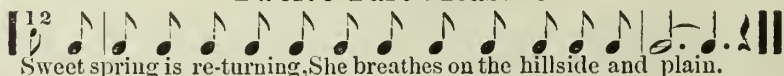
I hear the birds twit-ter, And low zeph-yrs sigh, As



drove-clouds are trooping a-long the blue sky.

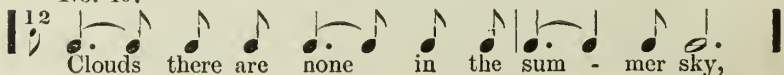
No. 48.

Twelve Part Measure.



Sweet spring is re-turning, She breathes on the hillside and plain.

No. 49.



Clouds there are none in the sum-mer sky,



Sun-shine flings ben-i-sons down from on high.

THE GALAXY.

PART II.

EASY FOUR PART SONGS FOR THE SINGING SCHOOL.

NATURE'S ROUNDELAY.

G. O.

1. Hear the mu - sic ring - ing, In the wild-wood dell, Birds and na - ture sing - ing, He doth all things well;
2. Riv - u - lets are chant - ing, Pur - est songs of praise; With the wild-bird blend - ing, Joy - ous round - e - lays;

Come then join the cho - rus, Man with soul en - dued; Vie - ing with the wild - birds, Sing-ing "God is good."
Come then join the cho - rus, Man with soul en - dued: Vie - ing with all na - ture, Sing-ing "God is good."

BEAUTIES OF MORNING.

1. From the val-leys to the hills, See the morn-ing mists a - rise ; And the ear-ly dew dis-tils, Balm-y in-cense to the skies.

2. Purple clouds with vap'ry grace, Round the sun their soft veil fling ; Now they fade, and from His face Beams the new-born bliss of spring.

3. From the cool grass glitter bright, Myriad drops of diamond dew ; Bending 'neath their pressure light, Waves the green-corn springing new.

4. Dew-y may flowers to the sun, Ope their buds of varied hue ; Fragrant shades, his beams to shun, Hide the violet's heavenly blue.

TRIPPING MERRILY.

G. O.

E. E. SUFFERN.

1. On the sil-very wa-ters glide, waters glide, To see the moonbeams play ; There we fairy creatures glide, creatures glide, And dance till dawn of day.

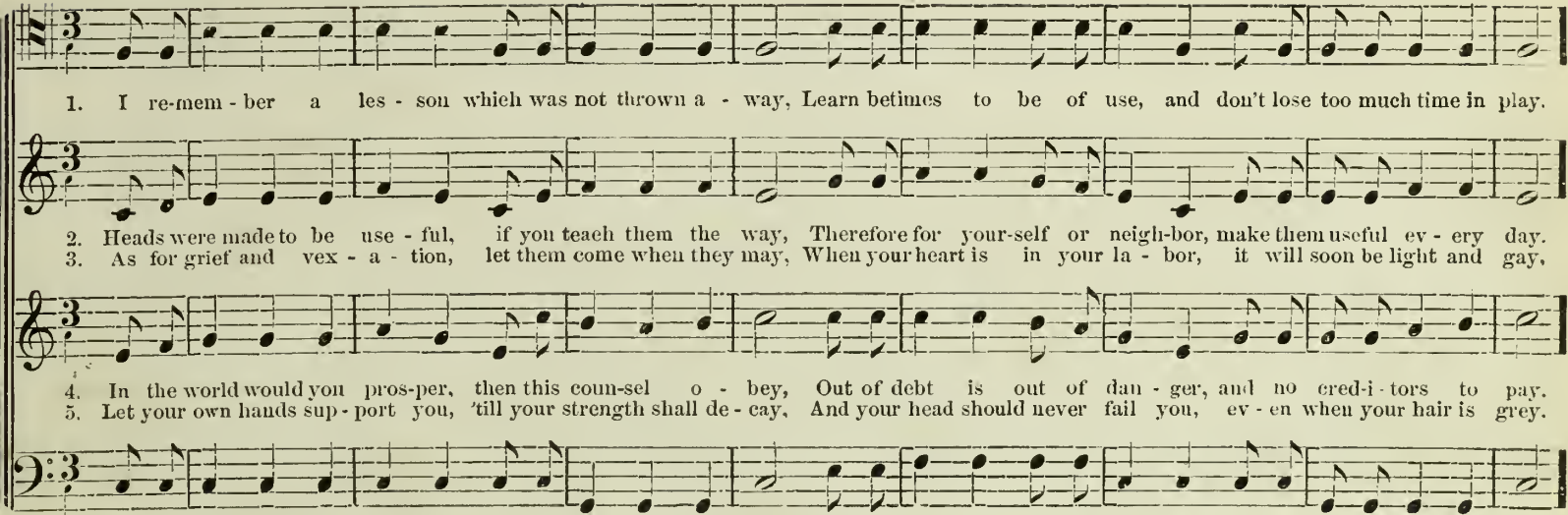
2. Tripping, tripping mer-ri - ly. mer - ri - ly And dancing light and gay ; Sing-ing, sing-ing, cheer-i - ly, cheerily. While on our homeward way.

WORK AWAY.

33

Starting on last part of measure.

E. S. LORENZ.



1. I re-mem - ber a les - son which was not thrown a - way, Learn betimes to be of use, and don't lose too much time in play.

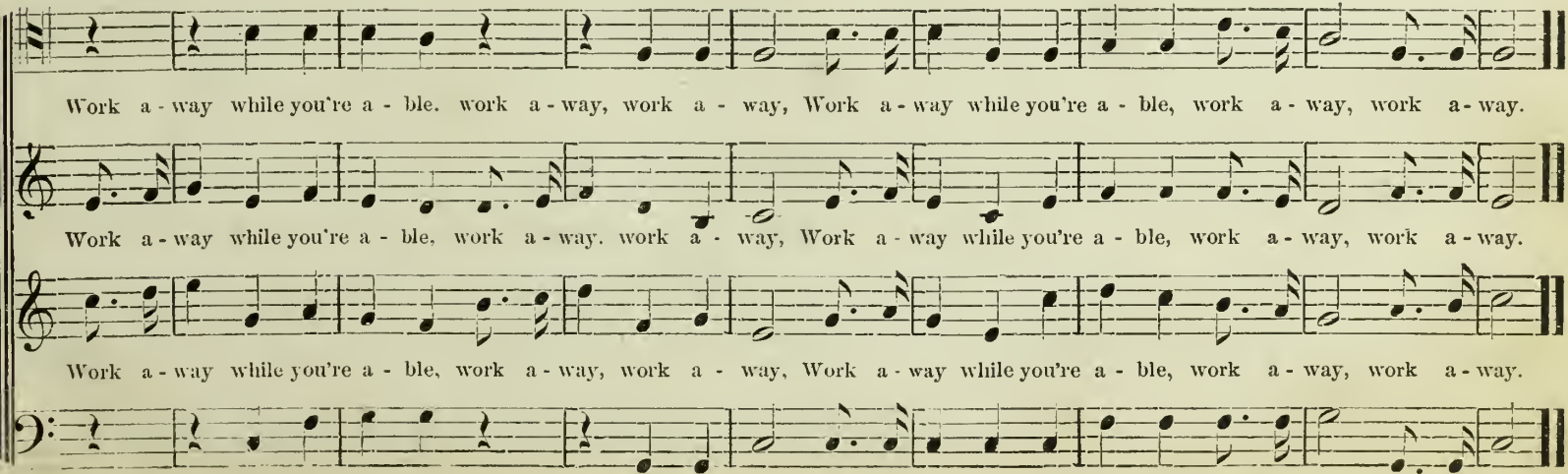
2. Heads were made to be use - ful, if you teach them the way, Therefore for your-self or neigh-bor, make them useful ev - ery day.

3. As for grief and vex - a - tion, let them come when they may, When your heart is in your la - bor, it will soon be light and gay,

4. In the world would you pros-per, then this coun-sel o - bey, Out of debt is out of dan - ger, and no cred-i-tors to pay.

5. Let your own hands sup - port you, 'till your strength shall de - cay, And your head should never fail you, ev - en when your hair is grey.

Chorus.



Work a - way while you're a - ble. work a - way, work a - way, Work a - way while you're a - ble, work a - way, work a - way.

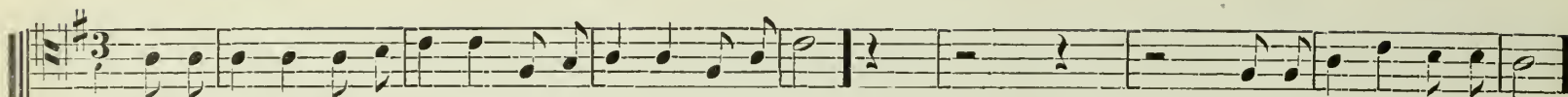
Work a - way while you're a - ble, work a - way. work a - way, Work a - way while you're a - ble, work a - way, work a - way.

Work a - way while you're a - ble, work a - way, work a - way, Work a - way while you're a - ble, work a - way, work a - way.

THE WELCOME OLD MAN.

G. H. COOMER.

J. W. S.



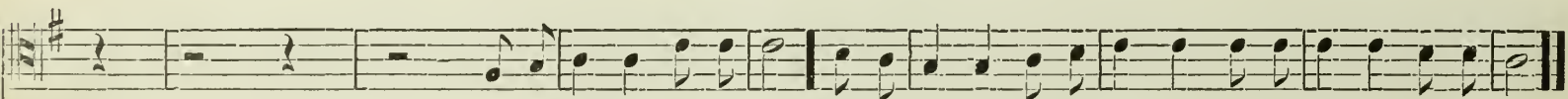
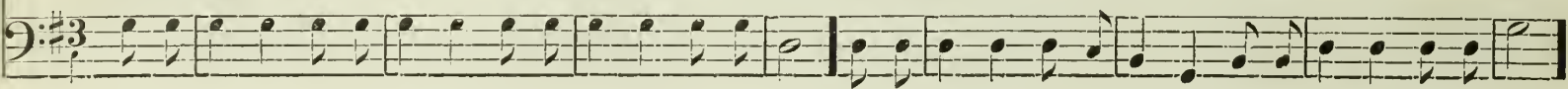
1. When the swallows meet in ar-mies, And the sum-mer days are o'er, There's a kind old man who stoppeth At the thrif-ty farmer's door.



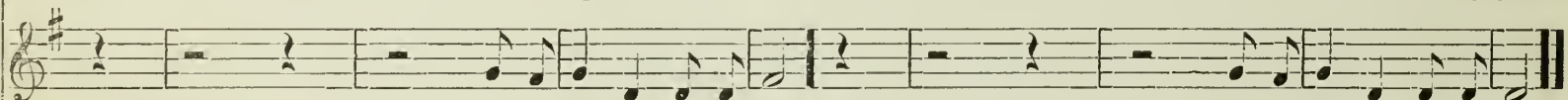
2. We may chase the coy maid, Fortune, Los-ing of-ten peace and health, Delve for gold beneath the mountains, Fondly dreaming this is wealth;



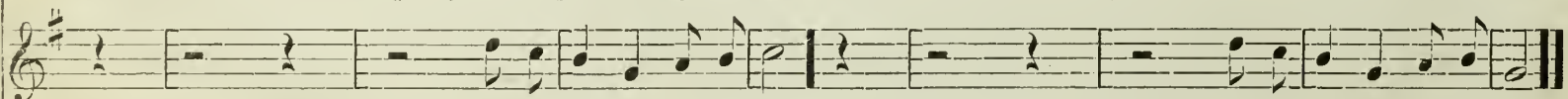
3. We may gath-er gold and ru-bies, We may send white sails a-far, We may fash-ion ships for bat-tle, We may ar-mies train for war;



There he li-eth down his bur-den, It is bright corn in the ear; And his com-ing is un-fail-ing, For he com-eth ev-ery year.




But the kind old man comes gent-ly, In the pleas-ant days of fall, And we al-most are for-get-ting How his store sus-tain-eth all.




Yet how pu-ny all am-bi-tion, And how vain-ly might we plan, Should we miss the year-ly greet-ing Of the good and kind old man.






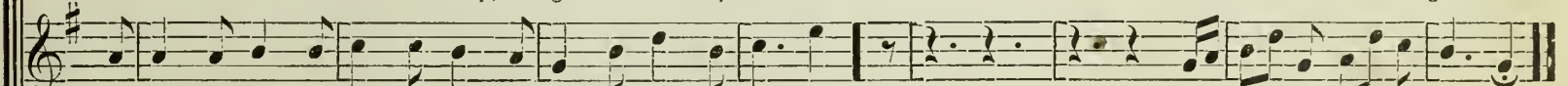
1. Where mountains round a lone-ly dale, Our cot-tage roof in-close, Come night or morn, the milk-ing pail, With yel-low cream o'er-flows;
 2. The fog drawn up the mountain side, And scat-ter'd flake by flake, The chasm of blue a-bove grows wide, And rich-er blue the lake;
 3. The good wife stirs at five, we know, The mas-ter soon comes round, And man-y swaths must lie a-row, Ere breakfast horn shall sound;
 4. The noontide brings its wel-come rest, Our toil-wet brows to dry, A-new, with mer-ry stave and jest, The shrieking hone we ply.
 5. For di-al, see our shad-ows turn, Low lies the state-ly mead; A scythe, an hour-glass, and an urn, All flesh is grass, we read.



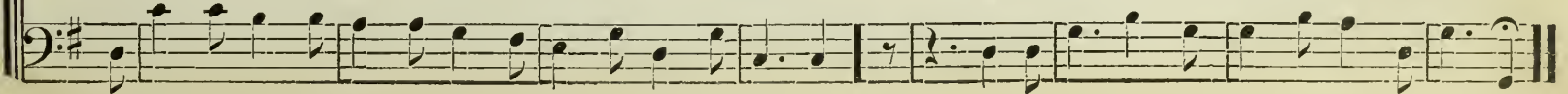
And roused at break of day from sleep, And cheer-ly trudg-ing hith-er. A scythe sweep, We mow the grass to-geth-er.
 5. We've done our task to-geth-er.



Gay sun-lights o'er the hil-locks creep. And join for gold-en weath-er. We toss the grass to-geth-er.
 5. We've done our task to-geth-er.



White falls the brook from steep to steep, A-mong the pur-ple heath-er. We mow the grass to-geth-er.
 To-mor-row's sky may smile or weep, To Heaven we leave it wheth-er. And a scythe sweep, 5. We've done our task to-geth-er.



IT NEVER PAYS.

1. It nev - er pays to fret and growl When fortune seems our foe; The bet - ter bred will push a - head And strike the braver blow.

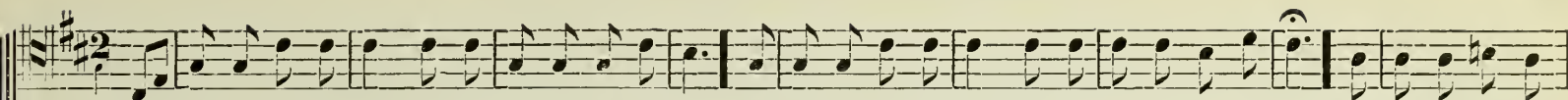
2. It nev - er pays to fos - ter pride And squander wealth in show, For friends thus won are sure to run In times of want or woe.

3. It nev - er pays to hate a foe, Or ca - ter to a friend, To fawn and whine, much less re - pine, To bor - row or to lend.

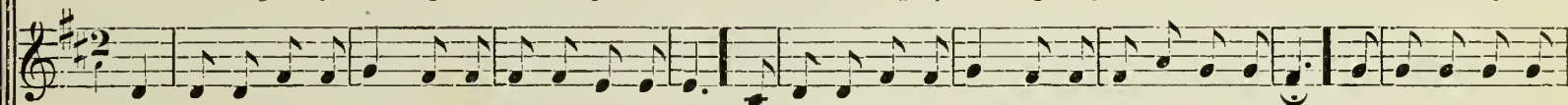
For luck is work. And those who shirk Should not lament their doom, But yield the pay, And clear the way, That better men have room, That better men have room.

The no - blest worth Of all the earth Are gems of heart and brain, A conscience clear, A household dear, And hands without a stain, And hands without a stain.

The faults of men Are few - er when Each rows his own ca - noe; For feuds and debts And pampered pets, Unbounded mischief brew, Unbounded mischief brew.



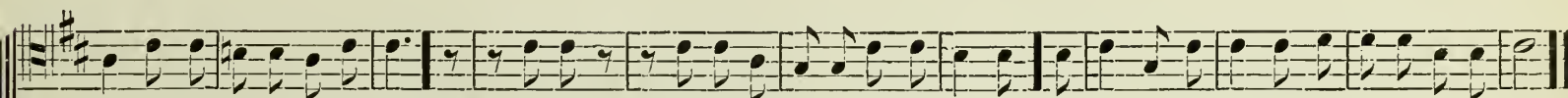
1. "Come hith - er gent - ly row - ing, Come bear me quickly o'er This stream so brightly flow - ing To yon - der woodland shore. But vain were my en -



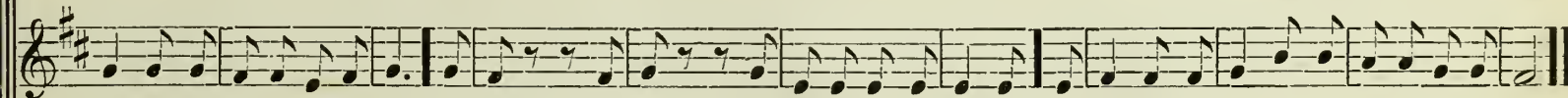
2. Good boatman, prithee haste thee, I seek my fath - er - land! "Say when I there have placed thee, Dare I demand thy hand?" "A maiden's head can



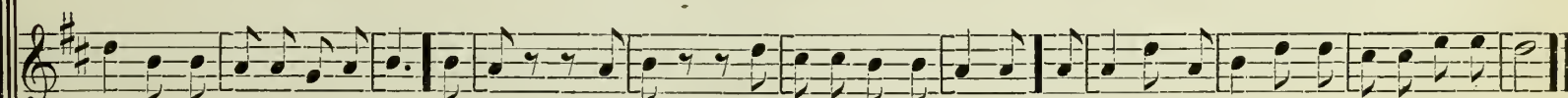
3. The hap - py bri - dal o - ver, The wanderer ceased to roam, For, seat - ed by her lov - er, The boat be - came her home; And still they sang to -



deav - or, To pay thee, courteous guide, Row on, row on, row on, row on, Row on, row on for - ev - er, I'd have thee, I'd have thee, I'd have thee by my side.



nev - er So hard a point de - cide, Row on, row on, row on, row on, Row on, row on for - ev - er, I'd have thee, I'd have thee, I'd have thee by my side.



geth - er As steering o'er the tide; "Row on, row on, row on, row on, Row on through wind and weather, For - ev - er, for - ev - er, for - ev - er by my side.



I KNOW A SWEET VALLEY.

By per. JAS. F. FILLMORE.

1. I know a sweet val - ley, Where bright waters play, Where eve-ning is mild - er, And brighter the day, A grove sweetly whisp'ring, Shades

2. There stands a neat cot - tage, With woodbines entwined, And sweet hon - ey - suck - les, And flowers to my mind; There peace dwells with freedom; There

3. There hearts true and humble, Their thanksgiving raise, And make of their hearthstone, An al - tar of praise; Oh, that's the sweet val - ley Where

val - ley and spring. Where birds raise their nest-lings, And teach them to sing, Where birds raise their nestlings, And teach them to sing.

foes are not feared; There child-hood is cherished, And age is re - vered, There childhood is cher-ished, And age is re - vered.

bright wa - ters play, Where eve - ning is mild - er, And bright-er the day, Where eve-ning is mild - er, And bright-er the day.

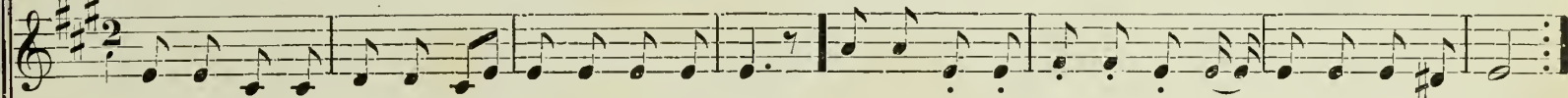
THE WATER-MILL.

39

D. C. McCOLLUM.



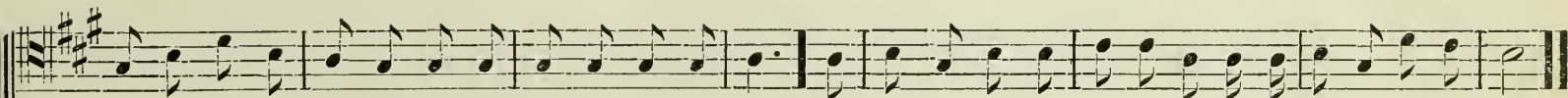
1. { Lis - ten to the wa - ter - mill Through the live-long day,— How the elick-ing of the wheel, Wears the weary hours a - way;
Lan-guid ly the Au-tumn wind Stirs the with-ered leaves; On the field the reap-ers sing, While bind-ing up the sheaves;



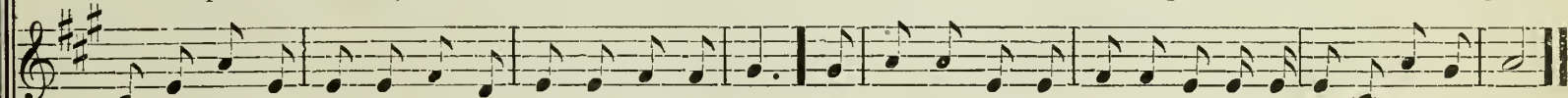
2. { Sun-mer winds re - vive no more, O - ver earth and main, And the sic - kle ne'er can reap A - gain the gold - en grain,
And the rip - pling stream flows on, Tran-quil, deep and still,— Nev - er glid - ing back a - gain To the creaking wa - ter mill.



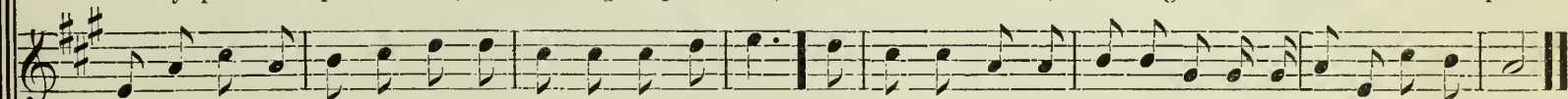
3. { Take the les - son to thy - self, Lov - ing heart and true; Gold - en years are fleet - ing by, And youth is pass - ing too.
Learn to make the most of life, Lose no hap - py day; Time will ne'er re - turn sweet joys Neg - lect - ed thrown, a - way.



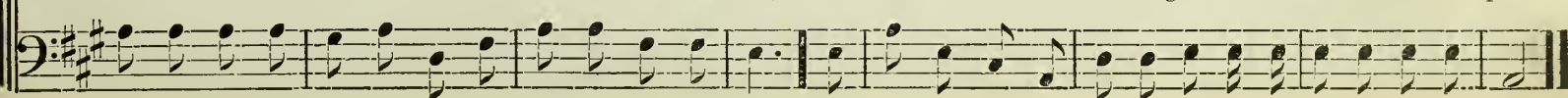
And a proverb haunts my mind, And as a spell is east; "The mill will nev - er, nev - er grind With the wa - ter that is past.



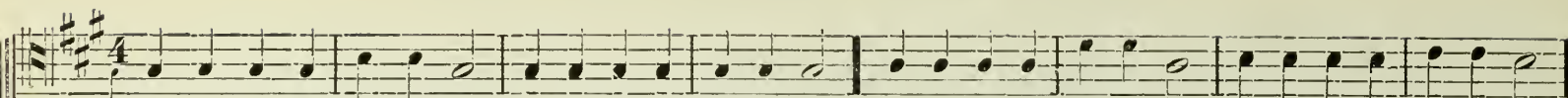
Tru - ly speaks the prov - erb old, With mean-ing, deep and vast; The mill will nev - er, nev - er grind With the wa - ter that is past.



Leave no ten - der word un - said, But love while life shall last,— The mill will nev - er, nev - er grind With the wa - ter that is past.



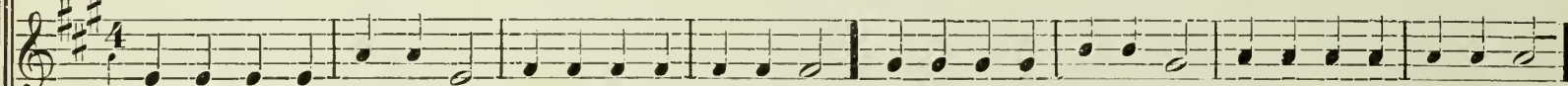
WHEN THE LEAVES TURN BROWN.



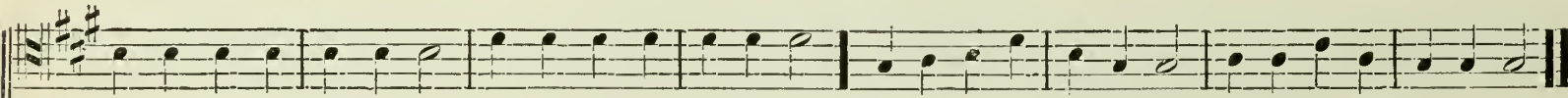
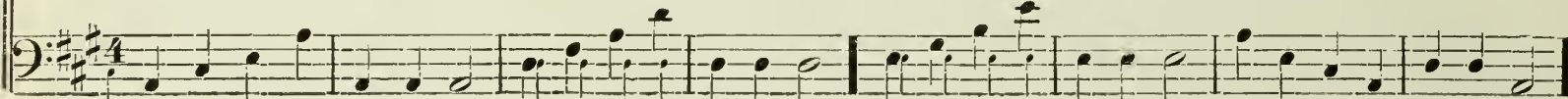
1. Nev - er is my heart so gay In the budding month of May, Nev-er does it beat a tune Half so sweet in blooming June.



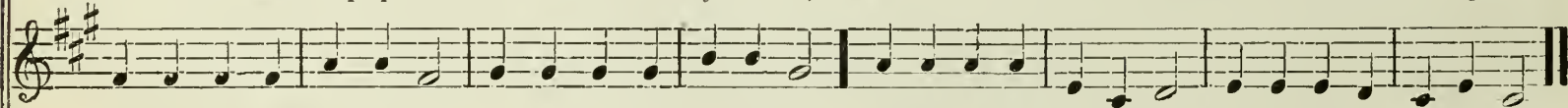
2. Breathe, sweet children, soft re-grets For the vanished vi - o - lets; Sing, you lov-ers, the de-lights Of the gold-en summer night;



3. Braid your gir-dles, fresh and gay, Children in the bloom of May; Twist your chaplets in your June, Maiden, they will fade full soon;



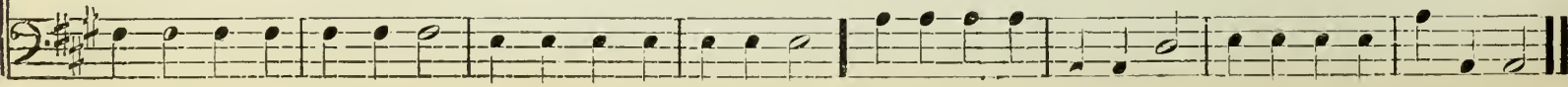
Nev - er knows such hap - pi - ness As on such a day as this, When Oc-to - ber dons her crown And the leaves are turn-ing brown,



Nev - er in the sum-mer hours On my way such ra-diant showers As from heaven falls softly down When the leaves are turn-ing brown.



Twine ripe ro - ses, Ju - ly red, Lov - ers, for the dear one's head; I will weave my rich-er crown When the leaves are turn-ing brown.

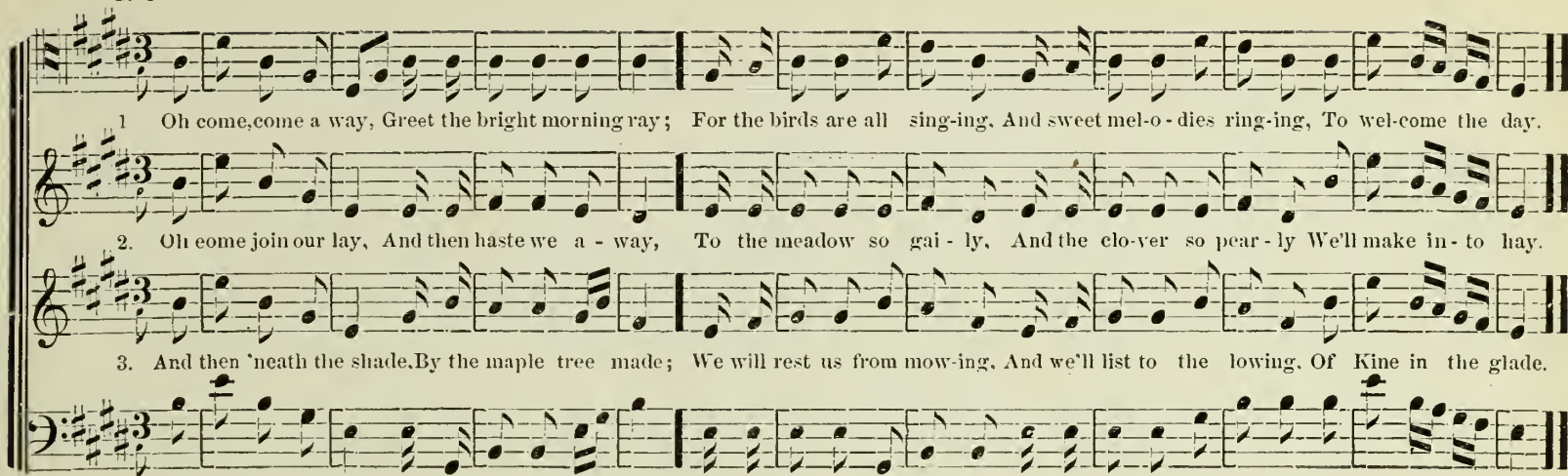


COME AWAY.

41

G. O.

G—n.



1 Oh come, come a way, Greet the bright morning ray; For the birds are all sing-ing, And sweet mel-o - dies ring-ing, To wel-come the day.

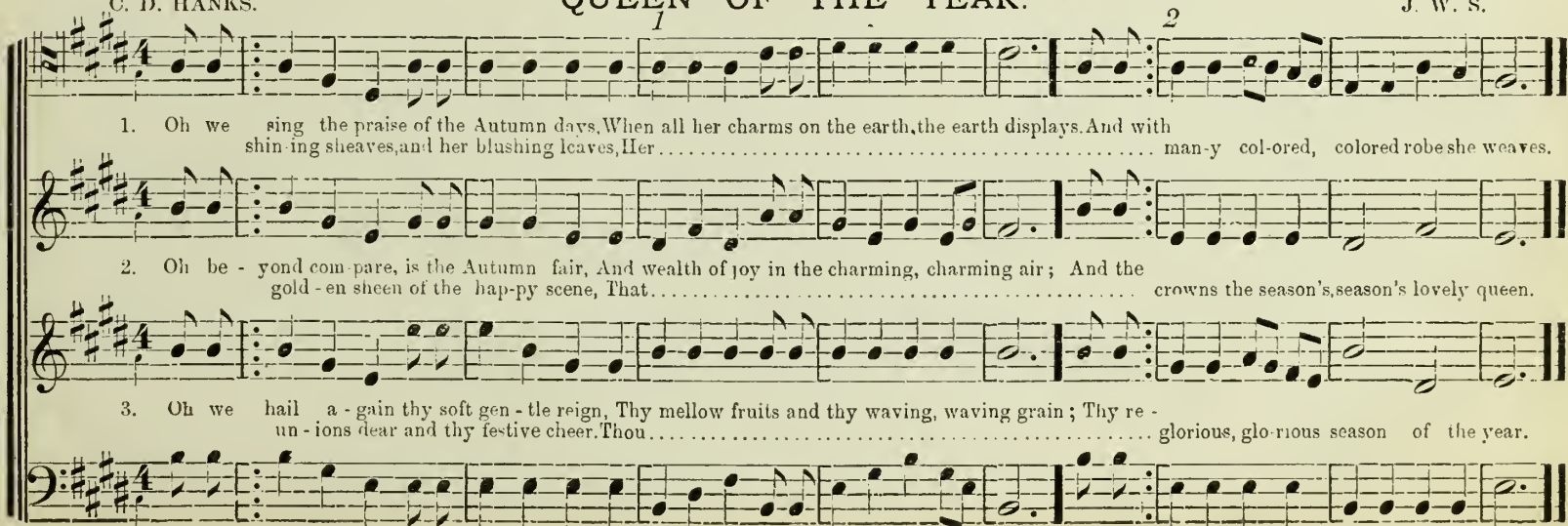
2 Oh come join our lay, And then haste we a - way, To the meadow so gai - ly, And the clo-ver so pear - ly We'll make in - to hay.

3. And then 'neath the shade. By the maple tree made; We will rest us from mow-ing, And we'll list to the lowing, Of Kine in the glade.

C. D. HANKS.

QUEEN OF THE YEAR.

J. W. S.



1. Oh we sing the praise of the Autumn days, When all her charms on the earth, the earth displays. And with shining sheaves, and her blushing leaves, Her man-y col-ored, colored robes she weaves.

2. Oh be - yond com - pare, is the Autumn fair, And wealth of joy in the charming, charming air; And the gold - en sheen of the hap-py scene, That crowns the season's, season's lovely queen.

3. Oh we hail a - gain thy soft gen - tle reign, Thy mellow fruits and thy waving, waving grain; Thy re - un - ions dear and thy festive cheer. Thou glorious, glo-rious season of the year.

SKATING GLEE.

(Explain the repeat.)

J. R. MURRAY,

1. The stars are bright in the sky to-night, The air is cool and clear;
The skat-ers out with a mer-ry shout..... That will ech-o far and near; A - way, a - way we

2. Our skates keep time to the skat-er's rhyme, As swift-ly on we glide;
We laugh and sing 'till the ech-oes ring..... Thro' the blue dome far and wide; O swift we go o'er the

1st time ff. Repeat pp.

will not stay, A - way o'er the frozen track; With laugh and song we will glide along, Till our comrades call us back. Ho! ho! fol-low me, ho!

1st time ff. Repeat pp.

ice be-low, As the ea - gle clears the air; Our smiles are bright and our hearts are light, And we know no tho't of care, Ho! ho! fol-low me, ho!

O - ver the ice and the fro - zen snow, Fol-low me, fol-low me, fol-low me, fol-low me, Ho! ho! ho! ho! Ho! ho! ho!

1st time ff, 2d time pp.

O - ver the ice and the fro - zen snow, Fol-low me, fol-low me, fol-low me, fol-low me, Ho! ho! ho! ho! Ho! ho! ho

This musical score is for a song titled 'Skating Glee'. It features two systems of music. The first system has a vocal line and a piano accompaniment line. The vocal line includes the lyrics 'O - ver the ice and the fro - zen snow, Fol-low me, fol-low me, fol-low me, fol-low me, Ho! ho! ho! ho! Ho! ho! ho!'. The piano accompaniment is in 2/4 time and uses a key signature of three sharps (F#, C#, G#). The second system is a repeat of the first, with a dynamic marking of '1st time ff, 2d time pp.' above the vocal line. The piano accompaniment continues with the same melody and harmony.

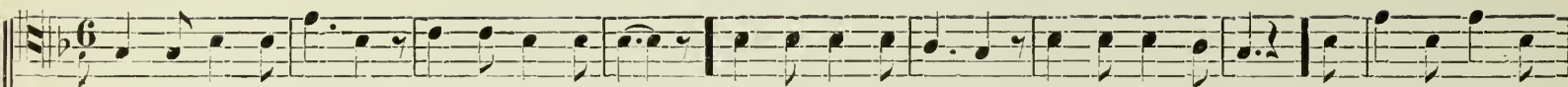
WHAT SHALL WE REAP.*

1. Are we sow - ing seeds of kind - ness? They shall blossom bright ere long;
Are we sow - ing seeds of dis - cord? They shall ri - pen in - to wrong. What-so - e'er our sow-ing be, Reaping we its fruits must see.

2. Are we sow - ing seeds of hon - or? They shall bring forth golden grain;
Are we sow - ing seeds of false - hood? We shall yet reap bitter pain. What-so - e'er our sow-ing be, Reaping we its fruits must see.

This musical score is for a song titled 'What Shall We Reap'. It features two systems of music. The first system has a vocal line and a piano accompaniment line. The vocal line includes the lyrics '1. Are we sow - ing seeds of kind - ness? They shall blossom bright ere long; Are we sow - ing seeds of dis - cord? They shall ri - pen in - to wrong. What-so - e'er our sow-ing be, Reaping we its fruits must see.' The piano accompaniment is in 3/4 time and uses a key signature of three sharps (F#, C#, G#). The second system is a repeat of the first, with a dynamic marking of '1st time ff, 2d time pp.' above the vocal line. The piano accompaniment continues with the same melody and harmony.

* For tune in Key of F# see 'Garden of the heart.'



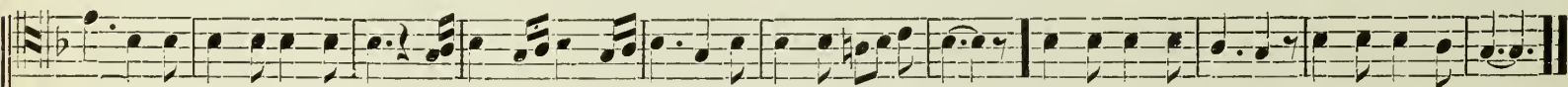
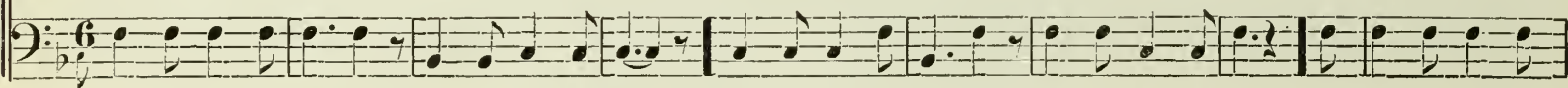
1. Morn is on the mountain, Dew is on the grass; Rip-pling rills and fountains, Greet us as we pass; La, la, la, la, la,



2. Sun-shine on the mead-ows, Birds in ev-ery tree; See the lights and shadows, Chase in mer-ry glee, La, la, la, la, la,



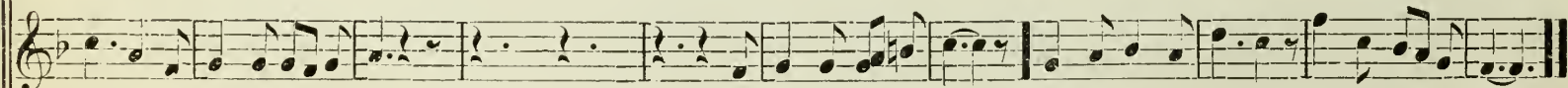
3. Thus the sum-mer morn-ing, Lures us forth to roam; Gen-tle evening's warning, Calls us to our home. La, la, la, la, la,



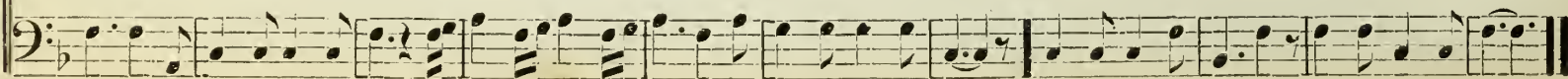
la, la, La, la, la, la, la, La, la, la, la, la, la, La, la, la, la, la, Rippling rills and fountains, Greet us as we pass.



la, la, La, la, la, la, la, La, la, la, la, la, la, La, la, la, la, la, See the lights and shadows, Chase in mer-ry glee.



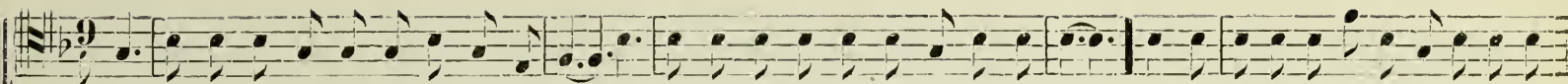
la, la, La, la, la, la, la, La, la, la, la, la, la, La, la, la, la, la, Gen-tle evening's warning, Calls us to our home.



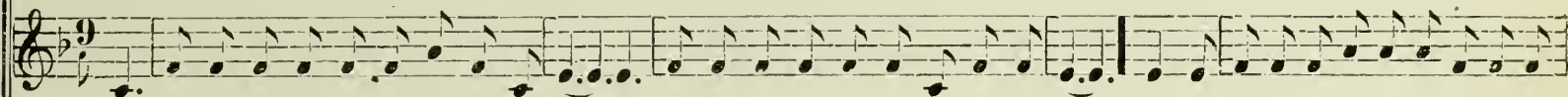
GREETING TO MAY.

45

J. W. S.



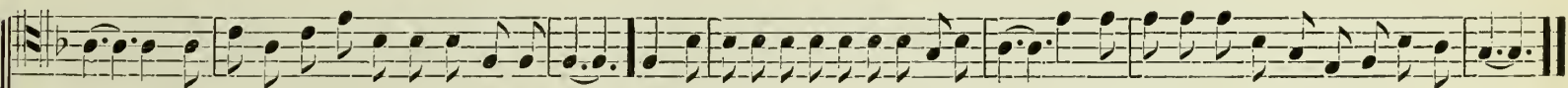
1. O thou hast returned to thy gay sylvan bowers. Bedecked as a green bud the bright blooming flow'rs, From the long cold embrace of the win-ter set



2. The sweet trembling songsters as soaring on high, Pour forth in their gladness their tones from the sky; And the sun in its grandness is shedding the



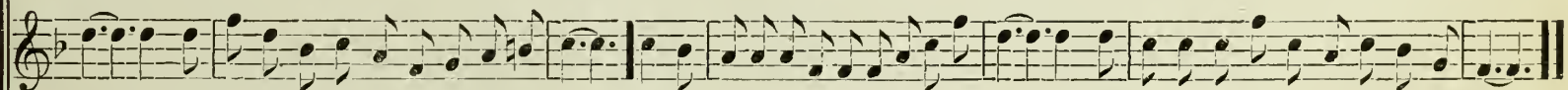
3. The children re-joice at thy coming a - gain, And na - ture commin-gles her voice in the strain. And the soft sighing voice of the zephyrs at



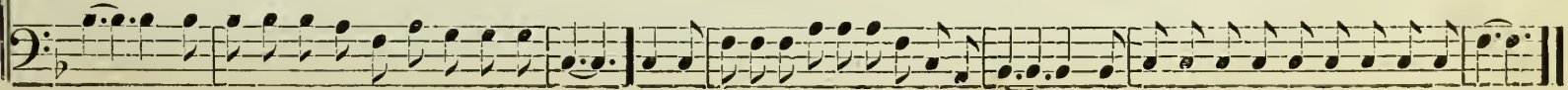
free, See the green smiling earth has a welcome for thee, Tral la, la, la, la, la, la, la, la, la, la; See the green smiling earth has a welcome for thee.



light, O'er the green fields of nature with splendor and might, Tral la, la, la, la, la, la, la, la, la, la; O'er the green fields of nature with splendor and might.

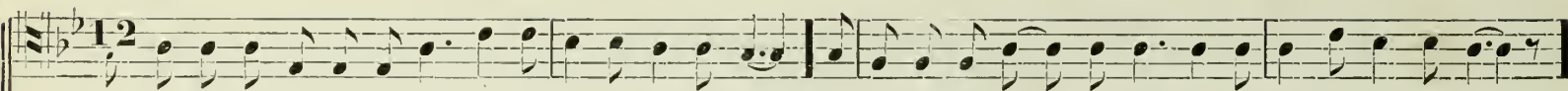


play, Are now paying glad homage to thee, queen of May, Tral la, la, la, la, la, la, la, la, la, la; Are now paying glad homage to thee, queen of May.

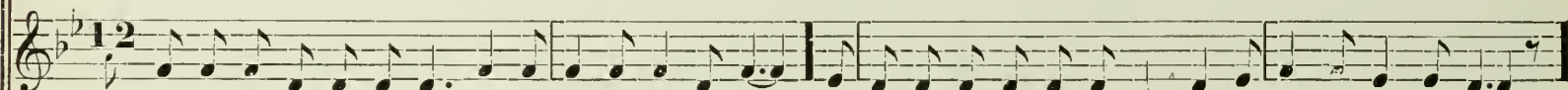


HAIL JOYOUS SPRING.

C. D. HANKS.



1. Mer - ri - ly, mer - ri - ly sing - ing, We greet the joy - ous spring; Lo! sweet are the o - dors she's bring-ing, And groves with mu-sic ring;



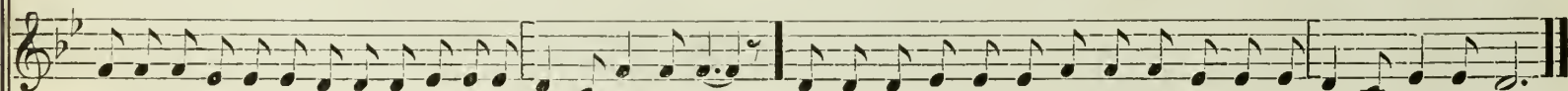
2. Joy - ful - ly, joy - ful - ly bound - ing, Through flowery fields a - way; Like ech-oes of harp - tones sounding, The bright clear wa-ters play;



3. Beau-ti - ful, beau-ti - ful spring-time, As we thy joys re - call, We oft hear the zephyrs low mur - mur, And warbling wa - ter - fall.



Tral, la, la, la, la, la, la, la, la, la, la, la, Hail the joy - ous spring; Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, Hail the joy-ous spring.



Tral, la, la, la, la, la, la, la, la, la, la, la, Hail the flow-ery spring; Joy - ful - ly, joy - ful - ly, joy - ful - ly, joy - ful - ly, Hail the flowery spring.



Tral, la, la, la, la, la, la, la, la, la, la, la, Hail the love - ly spring; Beau-ti - ful, beau-ti - ful, beau-ti - ful, beau-ti - ful, Hail the love-ly spring.



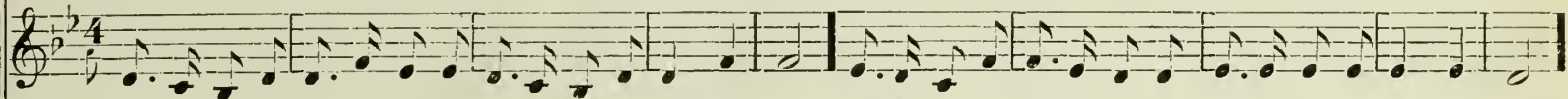
SONG OF THE STREAM.

47

Gently.



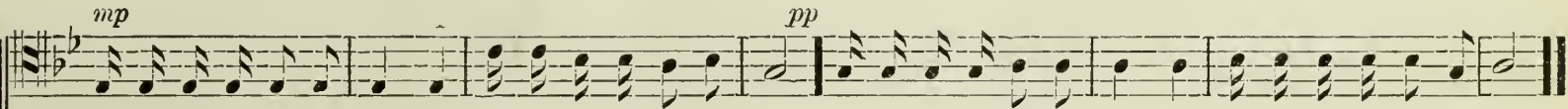
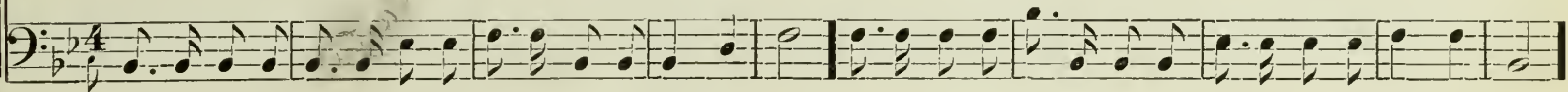
1. Thro' the for - est, thro' the mea-dow, Down its path-way glad and free; Full of beau - ty, full of mu - sic, Glides the streamlet to the sea.



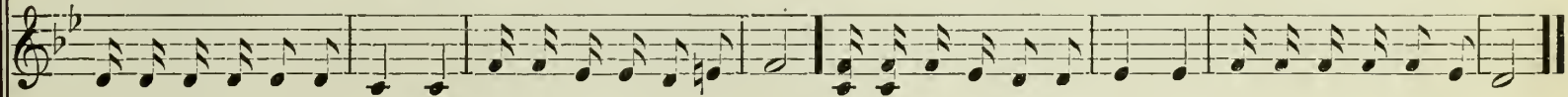
2. On thro' for - est, on thro' mea-dow, Still its ceaseless course it keeps, 'Till its beau - ty and its mu - sic, Per-ish in the o - cean's deep.



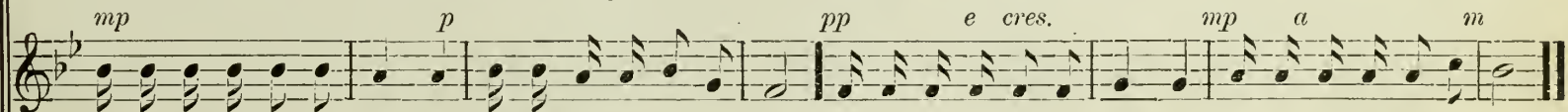
3. Thro' the shad-ows and the sun-shine, Of our checkered course be - low, May our lives glide gent-ly downward, Tranquil as the stream-let's flow.



Hear its mur-mur soft - ly steal - ing, 'Mong the whisp'ring of the trees; Soft - ly now and now more loud - ly, As it joins the play-ful breeze.



Hear its mur-mur soft - ly steal - ing, 'Mong the whisp'ring of the trees; Soft - ly now and now more loud - ly, As it joins the play-ful breeze.



Hear its mur-mur soft - ly steal - ing, 'Mong the whisp'ring of the trees; Soft - ly now and now more loud - ly, As it joins the play-ful breeze.



FAIRIES DANCE.

E. E. S.

F. E. FESCA.

1. Day is gent-ly break-ing, O'er the leaf - y for - est, Far - ies hith - er come; Let us gai - ly danc - ing, To the strains en-tranc-ing,

2. Sprites that lurk in shad-ows Of the leaf - y wildwood, To the greensward come; Where the soft airs creep-ing, We will gai - ly tripping,

3. Then un - to our grottos We will safe - ly hie us, Till the night shades fall; When fair Lu-na's soft beams, Fall a - cross our loved green.

Which the wild-birds hum. Tra, la, la, la, la, la, la, Tra, la, la, la, la, la, la; To the strains en-tranc-ing, Which the wild-birds hum.

Dance 'till sun-rise come. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la; We will gai - ly trip-ping Dance 'till sun-rise come.

We a-gain will call. Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la; Fall a - cross our loved green, We a - gain will call.

1. This our day of glad-ness, Mer-ry, mer-ry be; Shout the joy-ful tid-ings Loud and mer-ri-ly, Youth is not for-ev-er,

2. Joys are ev-er wing-ing. Pleasures pass a-way; Wisdom has a mot-to, Harvest when you may, Join your merry voi-ces,

3. Time enough for sor-row, Lit-tle time for play; Age is with the mor-row Childhood ours to-day; Join the gladsome eho-rus,

Time is steal-ing on; This the hour to sing love's Happy, hap-py song, then Tral, la, la, la, la, la, la, la, Yes! song.

Children of the free; This our day of gladness, Happy, hap-py we, then Tral, la, la, la, la, la, la, la, Yes! we.

Swell the tune-ful glee. This our day of gladness, Happy, hap-py we. then Tral, la, la, la, la, la, la, Tral, la, la, la, la, la, we.

THE BONNIE BIRDS. (Part Song.)

W. R. WALLACE.

J. WM. SUFFERN.



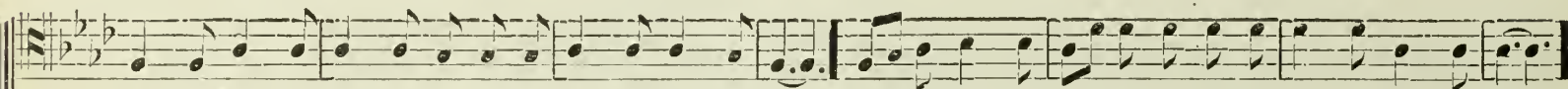
1. Oh the birds, the bon-nie birds! Par-a-dised in trees and bowers; Dip-ping wings in sil-ver streams, Making mu-sic with the flowers,



2. Oh the birds, the bon-nie birds, Surely they have not a care. Ev-ery pin-ion rev-el-ing In the E-den of bright air;



3. Wing-ed splen-dors of the time, Warble, war-ble thus a-way, Thro' the sil-ver of the streams, On the em-'rald of the spray!



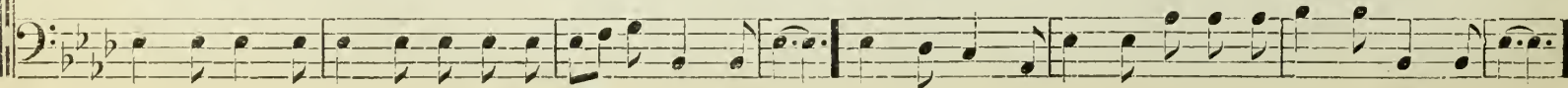
As they take the winds like lyres For their gen-tle fin-gers made, While we drink the har-mo-ny, Murmured thro' the sun-ny glade.



They are sym-bols for us made, Sym-bols of the joy di-vine; That may al-so round us here In the sum-mer glo-ry twine.



We will heav'n ward with you now, Bon-nie, bon-nie, bon-nie birds; Marrying to your per-fect tones, Thus our sum-mer ly-ric words.



O bon-nie, bon-nie birds, War-ble, war - ble all the day; Oh, bon - nie, bon-nie, bon-nie birds! How you cheer us on our way.

O bon-nie, bon-nie birds, War-ble, war - ble all the day; Oh, bon - nie, bou-nie, bon-nie birds! How you cheer us on our way.

O bon-nie, bon-nie birds, War-ble, war - ble all the day; Oh, bon - nie, bon-nie, bon-nie birds! How you cheer us on our way

THE FADING LIGHT.

J. R. MURRAY.

1st time. 2d time.

1. Soft - ly fades the light a - way— In the crim-son west;
Ten-der-ly the dy-ing day, Glid-eth to its rest. Sweet summer day, oh stay thy flight! For sad the words, Good night, good night.

2. Gent-ly comes the morn at last, From that dreamless night,
Joy - ful-ly the spir-it free, Ris-eth to the light. Now end-less days, the con - flict o'er, And then good night, No more, no more!

FAREWELL MY NATIVE LAND. (Male Quartet.)

MARY. H. BUCKINGHAM.

1st TENOR.



1. Fare - well, fare - well, Fare-well to the strand of my na - tive land, Fare-well to the mountain blue; O'er the o - cean's foam for-

2d TENOR.



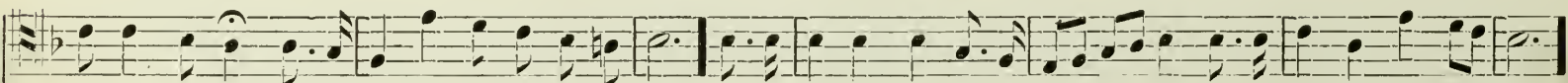
2. Good - bye, good - bye, A gen - tle goodbye, and a smothered sigh, To the lov - ing maid for me; If on o - cean's brine her

1st BASS.

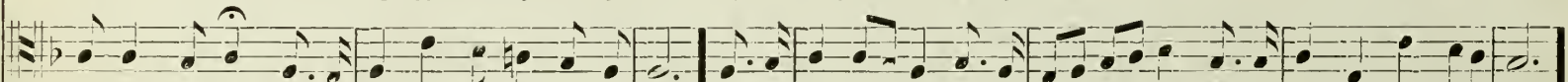


3. Fare - well, fare - well, A - way with your tears, and give me your cheers, Or smile that shall light my way, I would rath - er have a

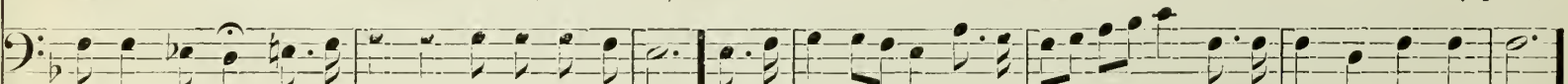
2 BASS.



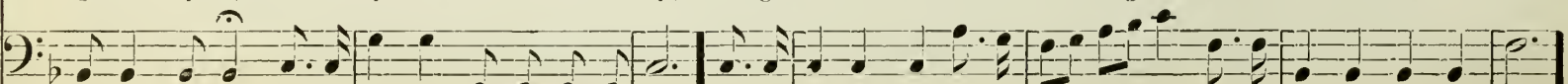
ev - er I'd roam. With a hap - py, mer - ry, mer - ry crew. O, I love you well, as my heart can tell, But I love the white wave more,

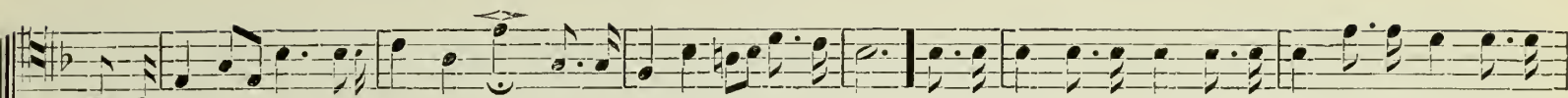


heart is still mine, Then to her I'll faith - ful, faithful be; Let her think of me, when a - far at sea, Her sweet love will be my pride;

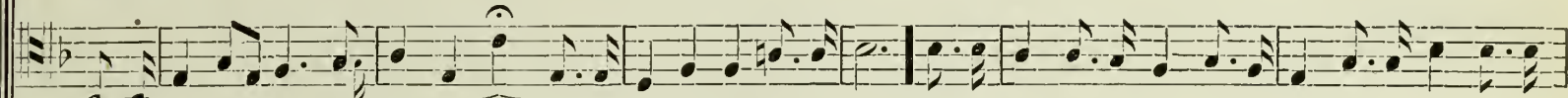


right mer - ry laugh And the eye with soft and love - lit ray; Then give me a home on the dash - ing foam, Where the sail or loves to roam;

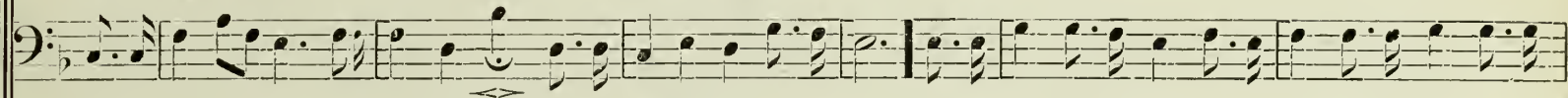




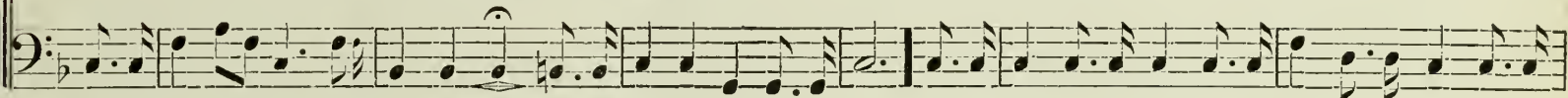
Let each hill and dell the ech - o swell. Of my last fare-well to the shore, Then fare-well to the strand of my dear na-tive land, Yes fare-



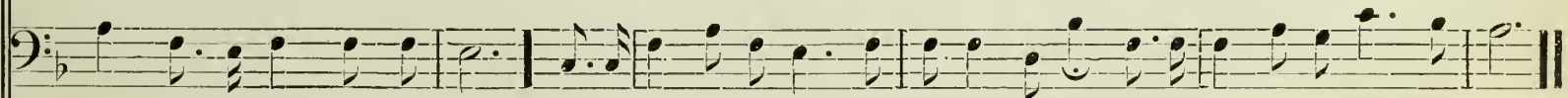
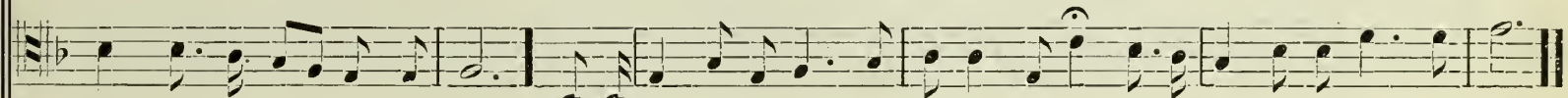
When a year has gone I'll glad - ly come, And will claim my true gentle bride, Then fare-well to &c.



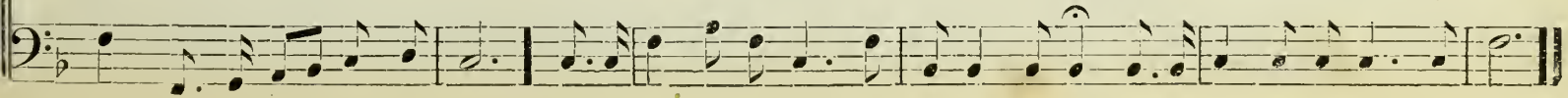
Loose the sails my braves, Let them kiss the waves, Yes a - way! the ship is my home. Then fare-well to the strand of my dear na-tive land, Yes fare-



well to yon moun-tain so blue; O'er the o - cean's white foam for - ev - er I'd roam, With a bold, hap-py, mer - ry crew.

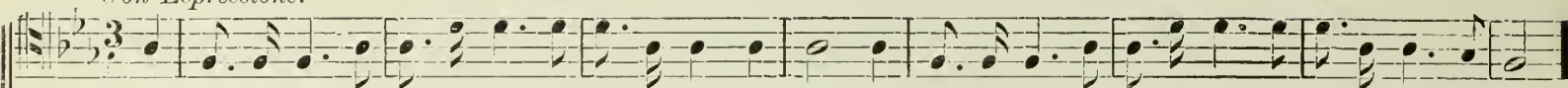


well to yon moun-tain so blue; O'er the o - cean's white foam for - ev - er I'd roam, With a bold, hap-py, mer - ry crew.



WE'VE MET AGAIN. (Family Greeting.) (Quartet.)

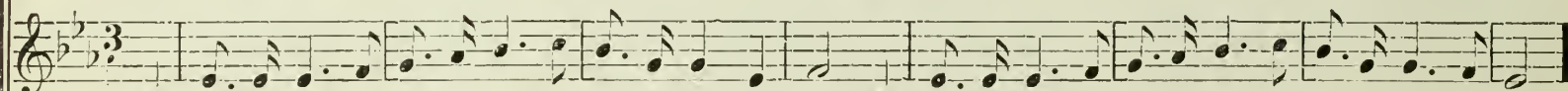
Geo. W. SNYDER.

Con Espressione.

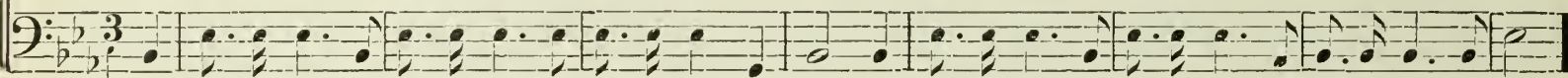
1. We've met a - gain a - round the hearth Where oft we used to come, We've gath - ered from the wilds of earth. To this our Fath - er's home.



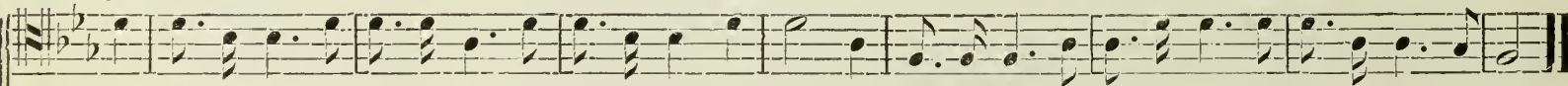
2. The gathered dust of toil and care The world has o'er us flung, Shall van - ish in the clear blue air We breathed when we were young.



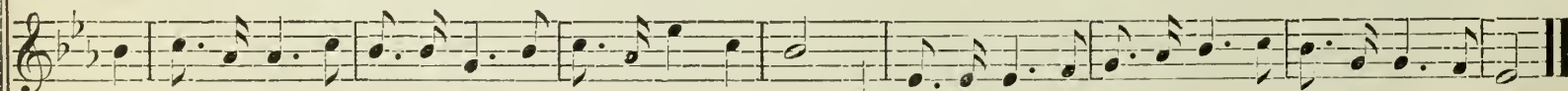
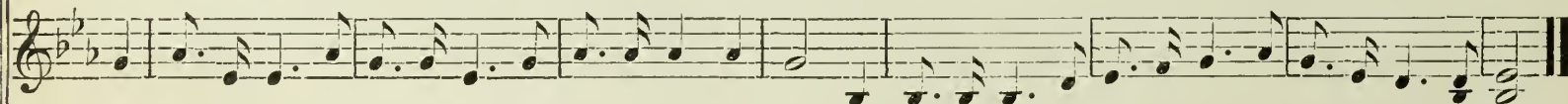
3. The noi - sy clang of jar - ring things Shall vex our ears no more, Nor break up - on the peaceful song We loved and sung of yore.



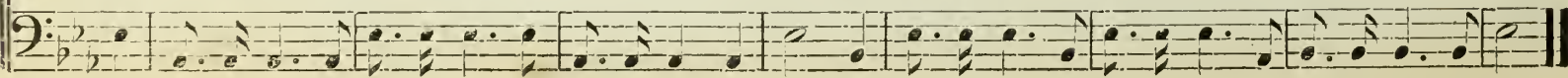
4. We'll min - gle in the old home game With all our old - en glee, No child shall fol - low pleasure's flame More gay of heart than we.

Chorus. Firm.

We'll wake a - gain the songs of old, The songs of old so dear, And mem - ry, with her chains of gold, Shall clo - ser bind us here.



We'll wake a gain the songs of old, The songs of old so dear, And mem - ry, with her chains of gold, Shall clo - ser bind us here.



VINTAGE SONG. Male Quartet.

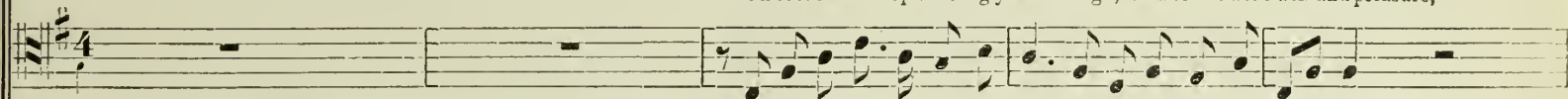
55

From LORELEY. MENDELSSOHN.

mf



1. On stave and hoop the long year through, We worked with will and pleasure, And when the cask was firm and
On stave and hoop the long year through, We worked with will and pleasure,

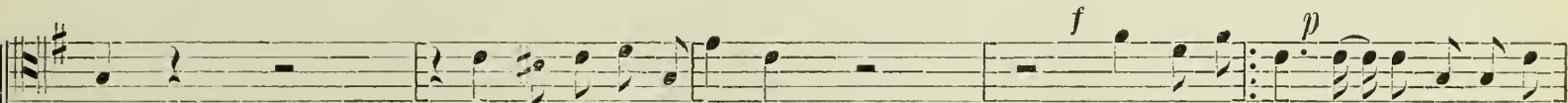
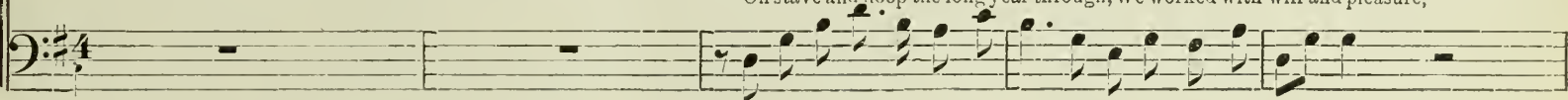


2. Thou'lt make our blood so pure and strong, Run sparkling like a riv - er, Upon his tongue thou pour'st the
Thou'lt make our blood so pure and strong, Run sparkling like a riv-er,

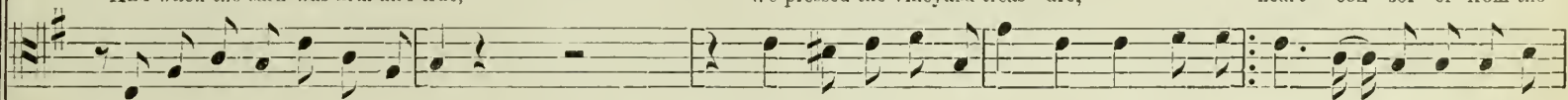
mf



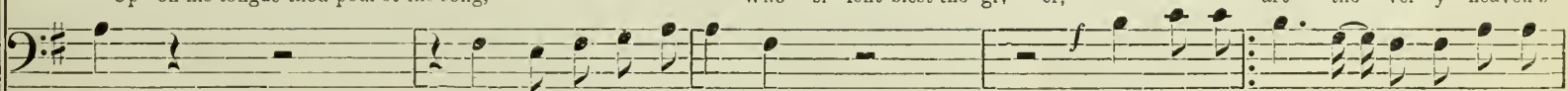
1. On stave and hoop the long year through, We worked with will and pleasure, And when the cask was firm and
On stave and hoop the long year through, We worked with will and pleasure,



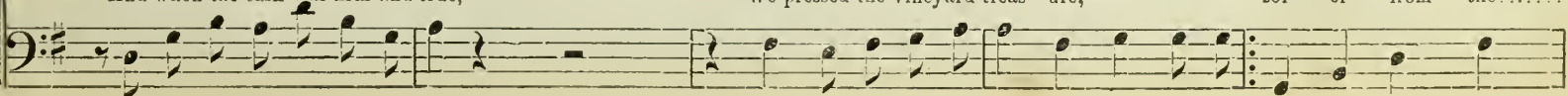
true, We pressed the vineyard treas-ure, Now blest be thou, blest be thou, oh fresh'ning
And when the cask was firm and true, We pressed the vineyard treas-ure, heart con - sol - er from the



song, Who si - lent blest the giv - er, Thou art the King, Art the King of wines so
Up - on his tongue thou pour'st the song, Who si - lent blest the giv - er, art the ver - y heaven's



true, We pressed the vineyard treas-ure, Now blest be thou, oh, fresh - 'ning
And when the cask was firm and true, We pressed the vineyard treas-ure, sol - er from the.....



VINTAGE SONG. - - Concluded.

1st time. f *2d time. p* *Bis.* *cres.* *f*

wine, Thou heart, thou Rhine, Thou'lt cheer us with-out meas-ure, Thou'lt cheer us with-out meas-ure.

true, Thou art, thou dew, Well mayst thou speed for-ev-er, Well mayst thou speed for-ev-er.

wine, Thou heart con-Rhine, Thou'lt cheer us cheer us with-out meas-ure, Thou'lt cheer us with-out meas-ure.

HARK THE EVENING BELLS. (For Female voices.)

Arr. from MENDELSSOHN'S LORELEY.

p *pp* voices in the distance. *mp* *pp* in the distance. *mp*

1. Hark the sound of evening bells, A-ve Ma-ri-a, The boatman in the shallop kneels, A-ve Ma-ri-a, The sounds thro' glowing

p *pp* *mp* *pp* *mp*

2. See the shallop gen-tly glide— A-ve Ma-ri-a, And noise-less-ly she floats a-long; A-ve Ma-ri-a, While on the ear at

HARK THE EVENING BELLS. - - Concluded.

57

mf *mp* voices in distance. *mf*

heavens spread, To greet thee, holy Virgin Maid, A - ve Ma - ri - a, A - ve Ma - ri - a, Thou en - throned on clouds above, Be thou the guardian, Be

mf *mp* *mf*

ev - en - tide, Is soft - ly borne the evening song, A - ve Ma - ri - a, A - ve Ma - ri - a, Holy Vir - gin list we pray, O Vir - gin lis - ten. O

pp voices in the distance. *m*

thou the guardian of our love, A - ve Ma - ri - a, And like the evening's glowing sky, Let A - ve, A - ve Ma - ri - a.

joy and peace around it lie. While a - ves greet thee in the skies,

pp *m* *cres* *dim.*

listen to the strains that rise, The boatman guard on his lone way, While A - ve Ma - ri - a, Ma - ri - a.

A - ve Ma - ri - a, A - ves greet thee in the skies, While A - ves greet thee in the skies, A - ve Ma - ri - a, Ma - ri - a.

*Andantino. Sostenuto.**cres.**f*

1. Oh night, lovely night, Thou art ho - ly and calm, Thy cool dew-y breath To the warm brow is balm,

2. The day with its heat, with its
Thy soul breathing air, breathing

1. The day with its

f

D. C. Oh night, gentle night, With thy twilight so soft, The moons grateful ray, Myriad eyes peep a - loft!

1. The day with its heat, And o'er-la-den with
Thy soul breathing air, Stealing o'er us so*p 1st time.**p**p**rit e dim.**2d time.*

eare, Toils on-ward and pants, Toils on-ward and pants, That thy rest he may share, Lovely night, ho-ly night. A rich boon art

heat.

A rich boon

eare. Toils on-ward and pants, Toils on-ward and pants, That thy rest he may share, Lovely night, ho-ly night. A rich boon art

light.

A rich boon art

* The Bass and Tenor should sing from small notes in the repeat.

NIGHT, LOVELY NIGHT. - - Concluded.

59

p *Allargando.* *f* *f*

thou. A rich boon art thou, Stealing o'er us so light, Love-ly night ho-ly night, A rich boon art thou oh night, Oh love-ly night.

art thou. A rich boon thou, Stealing o'er us so light, Love-ly night ho-ly night, O Night, love-ly night.

p *Allargando. rall. dim.* *a tempo.* *f*

thou, art thou, Love-ly, A rich boon art thou oh night, Oh love-ly night.

SOFT GLIDES THE SEA. (Quartet.)

(By per. of O. DITSON & CO.) J. H. STENY.

Adagio. m *p* *cres.* *cres.*

1. Soft..... 1. Soft glides the sea, Bounding and free, Dance the blue waves as they rush to the shore;

1. Soft..... Soft glides the sea. 2. Night wears a way; Sul-len and grey. Frowns the dark sea. On the wild restless deep;

p *cres.* *cres.*

2. Soft..... 3. Tem-pests are fled; Morn-ing hath shed Light from her eyes, And the balm from her breath;

SOFT GLIDES THE SEA, - - Concluded.

f *>* *>* *dim.* *>* *Faster In light style.*

O'er vale and height, Gleans the moon bright; Gai - ly the ma-ri-ner ply's the swift oar, Singing a-while ere the

Lightning's red flash, Thun-der's loud crash, Swift - ly the gallant bark on - ward doth sweep. Many a mile on the

All things re-joice, Heard is the voice. Of mar - ri - ners singing Prais-es of home, Gallant the ship's prow

f

sun lights the main; Land of my birth! I shall greet thee a - gain, Land of my birth! I shall greet thee a - gain.

storm rid - den main; Land of my birth! I shall greet thee a - gain, Land of my birth! I shall greet thee a - gain.

press - es the main; Land of my birth! I shall greet thee a - gain, Land of my birth! I shall greet thee a - gain.

THE GALAXY.

PART III.

GLEES, PART-SONGS AND CHORUSES.

MERRILY O'ER THE WAVES. (Glee.)

J. WM. SUFFERN.

1. Mer-ri - ly o'er the waves I go, Far a - way from shore; No mu - sic half so sweet I know, As the voice of old o - cean's roar;

m *mf e cres.* *ff*

2. No earth - ly king can ri - val me, Nor my glo - ry own; My king - dom is the migh - ty sea, And my fine gal - lant ship my throne;

Mer-ri - ly, mer-ri - ly o - ver the wave, I speed on the gale's swift wing, I speed on the gale's swift wing, Hark! the sur - ges they

m *cres.* *e* *f* *mp* *cres.*

Mer-ri - ly, mer-ri - ly o - ver the wave, I speed on the gale's swift wing, I speed on the gale's swift wing, Hark! the sur - ges they

MERRILY O'ER THE WAVES. - - Continued.

mad - ly rave, Their foam to the skies they fling, Their foam to the skies they fling, Mer - ri - ly o - ver the waves we go,

f *cres.* *ff* *mp*

mad - ly rave, Their foam to the skies they fling, Their foam to the skies they fling, Mer - ri - ly o - ver the waves we go,

This system contains four staves of music. The first staff is for a vocal or instrumental part with lyrics. The second staff continues the melody with dynamic markings *f*, *cres.*, *ff*, and *mp*. The third staff continues the melody with lyrics. The fourth staff is a bass line accompaniment.

Mer - ri - ly, mer - ri - ly O. Mer - ri - ly o - ver the waves we go, O..... Mer - ri - ly o'er the waves we go,

m *mf*

Mer - ri - ly, mer - ri - ly O. Mer - ri - ly o - ver the waves we go, O..... Mer - ri - ly o'er the waves we go,

This system contains four staves of music. The first staff is for a vocal or instrumental part with lyrics. The second staff continues the melody with dynamic markings *m* and *mf*. The third staff continues the melody with lyrics. The fourth staff is a bass line accompaniment.

MERRILY O'ER THE WAVES. - - Concluded.

63

O - ver the waves we go, we go, O - ver the waves we go, we go, O - ver the waves we go, we go...

O - ver the waves we go, we go, O - ver the waves, *cres.* O - ver the waves, *dim.* O - ver the waves we go, *cres.* we go, *dim.* we go...

O - ver the waves we go, we go. O - ver the waves we go, we go. O - ver the waves we go, we go, we go...

WALTZ SONG.

In Waltz movement.

Words and Music by J. R. MURRAY.

Gai-ly sing, tra, la, la, la, la; Voi-ces ring, tra, la, la, la, la; Wel-come spring, tra, la, la, la, la; Come with thy bloom.
Mer-ri - ly, tra, la, la, la, la; Cher-ri - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.

Gai-ly sing, tra, la, la, la, la; Voi-ces ring, tra, la, la, la, la; Wel-come spring, tra, la, la, la, la; Come with thy bloom.
Mer-ri - ly, tra, la, la, la, la; Cher-ri - ly, tra, la, la, la, la; Drive a - way, tra, la, la, la, la; Win - ter and gloom.

WALTZ SONG. - - Concluded.

la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra,

Under thy man-tle of beau-ti-ful snow, Thro' the long winter night, Sleeping so warm and bright, Sweet has thy rest been and peaceful we

la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra,

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a treble clef piano accompaniment with accents and a crescendo hairpin. The bottom staff is a bass clef piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra, Under thy man-tle of beau-ti-ful snow, Thro' the long winter night, Sleeping so warm and bright, Sweet has thy rest been and peaceful we la, la, la, tra, la, Thro' the win-ter night, Sleeping warm and bright, la, la, la, tra,'.

la, Come from your slum-ber-ing, Hap-py, hap-py spring. la, la, la, la, la, la, la.

know, Come from your slum-ber-ing, Hap-py, hap-py spring, tra, la, la, tra, la, la, tra, la, la, la, la, la, la, la, la.

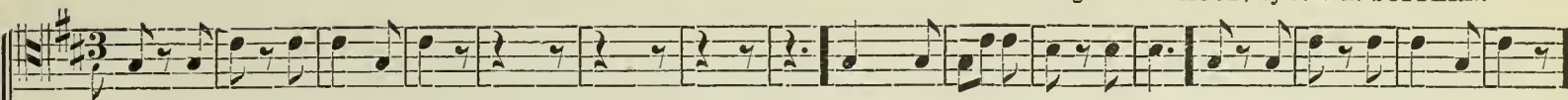
la, la, la, la, la, la, la.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a treble clef piano accompaniment with accents and a crescendo hairpin. The bottom staff is a bass clef piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'la, Come from your slum-ber-ing, Hap-py, hap-py spring. la, la, la, la, la, la, la. know, Come from your slum-ber-ing, Hap-py, hap-py spring, tra, la, la, tra, la, la, tra, la, la, la, la, la, la, la, la. la, la, la, la, la, la, la.' The system ends with a double bar line and the marking 'D.C.'.

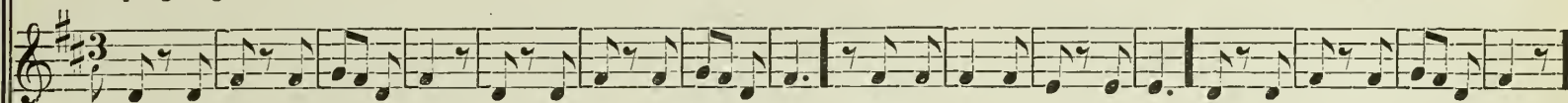
SPRING GLEE.

55

Arranged from FAUST, by J. WM. SUFFERN.



1. Spring a - gain with birds and flow'rs, With its soft re-fresh-ing show'rs, Waft - ed back from southern bow'rs, Greet us with its joy - ful strain,

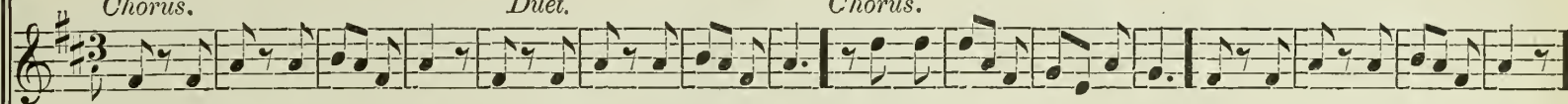


1. Spring a - gain with birds and flow'rs, With its soft re-fresh-ing show'rs, Wafted back from southern bow'rs, Greet us with its joy - ful strain,

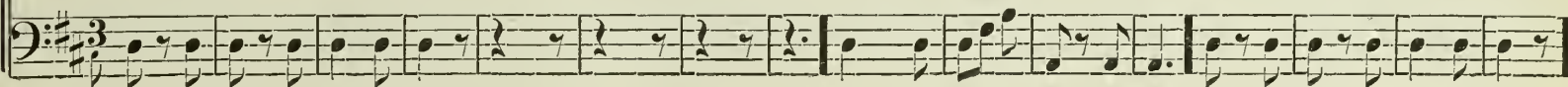
Chorus.

Duet.

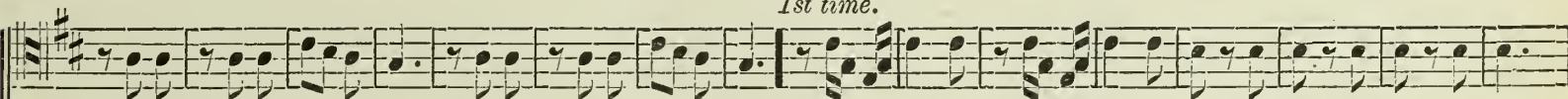
Chorus.



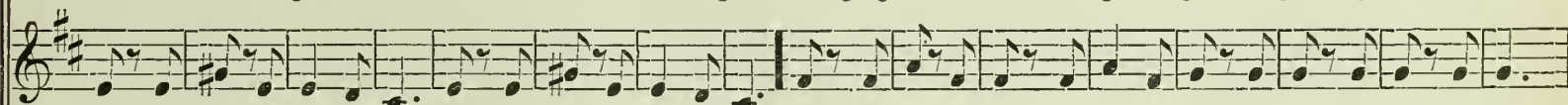
D. C. See the grass - es all so green, On the lawn and meadow seen, Like a car-pet or a screen, And the trees with fol - iage bright,



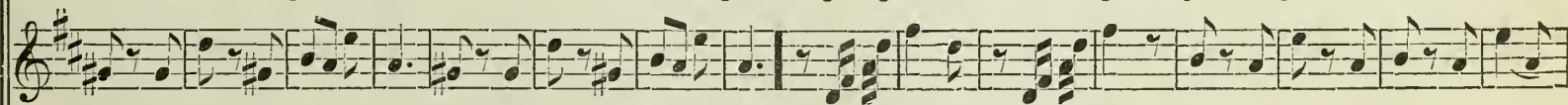
1st time.



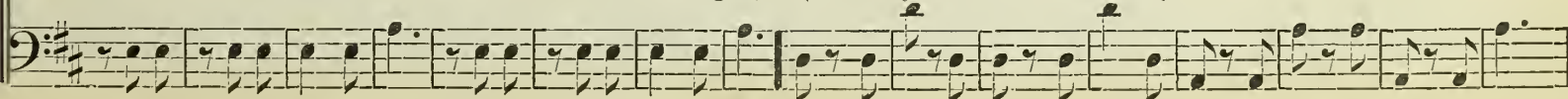
With its sweet and glad re-frain, Welcome, to northland a - gain. Gurgling brooklets take to flight, And pure and spark-ling from their height



With its sweet and glad re-frain, Wel - come, to northland a - gain, Gurg - ling brooklets take to flight And pure and spark-ling from their height



With its sweet and glad re-frain, Wel - come, to northland a - gain, (*Omit and go to Groves and woodlands.*)



SPRING GLEE. - - Continued.

Solo Soprano.

In the clear and warm sunshine. Running down the mountain side, down the mountain side, Thro' the val-ley now they glide, val-ley now they glide,
In the clear and warm sunshine. Running down the mountain side, Thro' the val - ley now they glide.
Running down the mountain side, Thro' the val - ley now they glide.

D.C. see the grasses.
Now they glide, now they glide, Spreading beauty far and wide, Far and wide they glide, Far and wide they glide, Far and wide they glide.
Now they glide, now they glide, Far and wide, they glide, they glide, far and wide, Far and wide they glide.
D.C. see the grasses.
Now they glide, now they glide, Far and wide, they glide, they glide, far and wide, Far and wide they glide.

2d time.

The groves and woodlands, all a-round, With sweetest music now re-sounds, Tuning songs of touching sound, Tuning songs of touching sound.

Slower.

Lit-tle birds up-on the trees, And the gentle, soft spring breeze: Blowing airs from warmer seas, Blow - ing blow - ing, Blowing airs from warmer seas.

Faster.

Groves and woodlands all a-round, With sweet mu - sic now re-sound, Tun - ing songs of touch-ing sound, Tuning songs of touching sound.

SUMMER BIRDS, (Obligato Solo and Chorus.)

Arr. from DE. BERIOT. by J. W. S.

1. That summer dell, that sum-mer dell, My heart has ne'er for - got, In fan-cy now I love full well, To view the sa - cred spot;

D. C. Then let me rest in sweet re-pose, When dead, as die I must, For I would feel when life shall close, To flowers have turned my dust,

1. To sit beneath, the shady trees, And dream away the hours, In list'ning to the whisp'ring breeze, Among the lea - fy bowers.

2. *D.C.* That still is sung, a-bove my head, The wildbird's plain - tive song, And sighing o'er my lone-ly bed, The zephyrs sweep a-long.

To sit be-neath the shady trees, And dream away the hours • In list'ning to the whisp'ring breeze, Among the leafy bowers.

That still is sung above my head, The wild birds plaintive song, And sighing o'er my lonely bed, The zephyrs sweep along.

Fine.

While murmurs low, the streamlet's flow, Among the leafy bowers, While murmurs low the streamlet's flow, Among the leafy bowers,
 While murmurs low, the brooklet's flow, The zephyrs sweep a - long, While murmurs low the brooklet's flow, The zephyrs sweep a - long.

While murmurs low the streamlet's flow, Among the leafy leafy bowers, While murmurs low the streamlet's flow, Among the leafy bowers.

While murmurs low the brooklet's flow, The zephyrs sweep yes sweep along; While murmurs low the brooklet's flow, The zephyrs sweep along.

2. And sweet-er tones were nev-er heard, Than float - ed round me there.

The mu - sic of the warbling bird Was ever in the air; And sweet - er tones were nev-er heard, Than float-ed round me there.

The mu - sic of the warbling bird, Was ev - er in the air; And sweet - er tones were nev-er heard, Than float-ed round me there.

I love the rob-in's joy-ous strain, The lin-net's melt-ing lay; And in that dell would hear a-gain, Those tones of oth-er days;

I love the rob-in's joy-ous strain, The linnet's melt-ing lay; And in that dell would hear again, The tones of other days;

I love the rob-in's joy-ous strain, The linnet's melt-ing lay; And in that dell would hear again, The tones of other days;

ritard. D. C. al Fine.

While murmurs low the brooklet's flow, Those tones of oth-er days; While murmurs low the brooklet's flow, The tones of oth-er days.

While murmurs low the brooklet's flow, Those tones of other days, While murmurs low the brooklet's flow, The tones of oth-er days.

ritard. D. C. al Fine.

While murmurs low the brooklet's flow, Those tones of other days, While murmurs low the brooklet's flow, The tones of oth-er days.

CHEERILY, CHEERILY. (Temprance glee.)

71

J. Wm. S.

1. Cheer-i - ly, cheer-i - ly sounds the mer-ry strain, Hap-pi - ly, hap - pi - ly now we meet a - gain; Here we stand, here we stand, A

2. Cheer-i - ly, cheer-i - ly sounds the mer-ry strain, Hap-pi - ly, hap - pi - ly now we meet a - gain; All are here, all are here, So

3. Cheer-i - ly, cheer-i - ly sounds the mer-ry strain, Hap-pi - ly, hap - pi - ly now we meet a - gain; We are free! we are free! So

mer-ry, mer-ry, hap-py, hap-py band; Who at home can choose to stay, home to stay, Who from joy would be a - way, be a -

gai - ly, gai - ly let us all ap - pear; All who to our band be - long, band be - long, We're a temp'rance army strong ar my

let us all then mer-ry, mer-ry be, Boys and girls just in our prime, in our prime! So we greet this hap-py time, hap-py

CHEERILY, CHEERILY. - - Concluded.

cres. *f*

way? Or who in work or play Do we miss from our band? Or who in work or play Do we miss from our band?

strong! We'll sound the mer-ry song All are here, all are here! We'll sound the mer-ry song, All are here, all are here!

p *cres.* *f*

time, Then sing the mer-ry chime, We are free, we are free, Then sing the mer-ry chime, We are free, we are free.

Detailed description: This is a musical score for a song. It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *cres.*, *f*, *p*, and *f*.

G-O.

FESTIVAL CHORUS. (Glee.)

Arranged from Opa MARTHA. FAUST.

1st time.

1. Yes we'll wan - der thro' the wood - y grove, the wood - y grove, Where the bird - lings car - ol, bird-lings car - ol songs of love,
D. C. There the rills are rip - pling, glad - ly rip - pling sil - ver lays, As the sun in brightness, *Go to second time.*

1st time.

2. Now the grove is ring - ing, ring-ing ring-ing, out with glee, And all na - ture glad - ly joins, Yes joins the Ju - bi - lee,
D. C. Yeo - man strong with brawn - y arm, with strong and brawn-y arm, Light - ly steps o'er flow'ry, *Go to second time.*

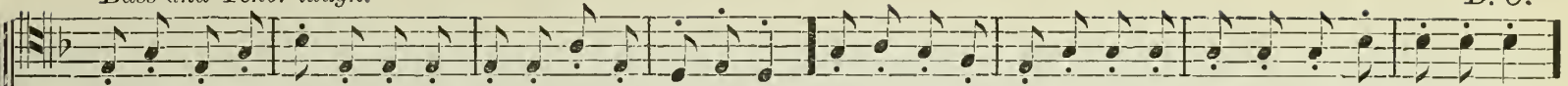
Detailed description: This is a musical score for a chorus. It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. Dynamics include *1st time.* and *Go to second time.*

FESTIVAL CHORUS. - - Concluded.

73

D. C.

Bass and Tenor laugh.



Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha; Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha;
Laughing, dancing, swinging round, each oth er greet in mer - ry sound, While the wild-birds soar on high, And pour their songs a - long the sky;



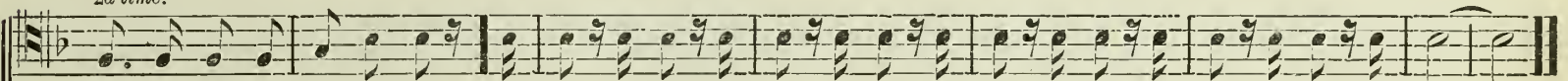
D. C.



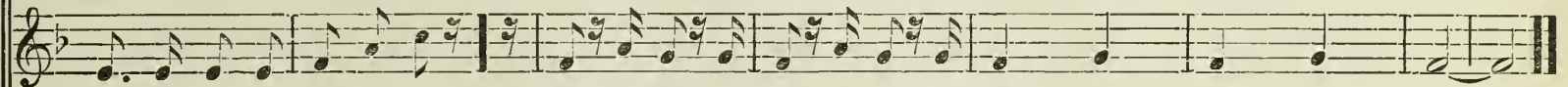
Laughing, dancing, swinging round, each oth er greet in mer - ry sound, While the wild-birds soar on high, And pour their songs a - long the sky;
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha; Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha;



2d time.

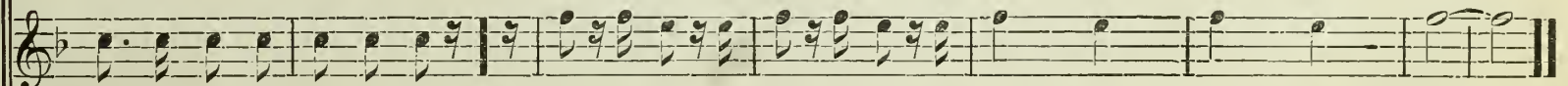


glad - ens na - ture with his rays, Hur - ra, hur-ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra.

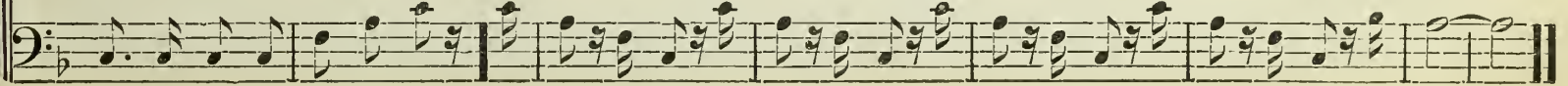


2d time.

1. As the sun in bright-ness glad-dens, na - ture with his rays.
2. Light-ly steps o'er flow' - ry meads a - glow with na - ture's charms.

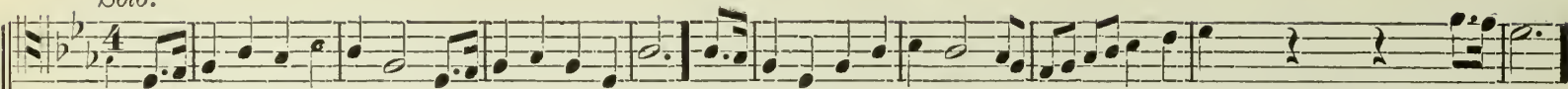


meads a - glow with na-ture's charms, Hur - ra, hur-ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra, hur - ra.



REV. B. C. M.

REV. B. C. MILLER, JUN.

Solo.*Lower voices. First voice.*

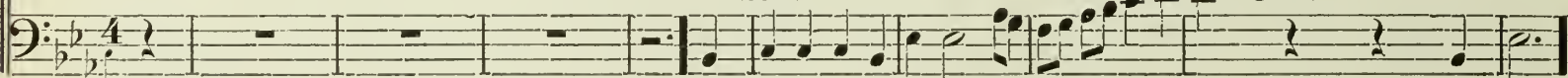
1. Come, fellows, gather hith - er, Come, fellows, stand up here, And let your voices ringing, Now give a rousing cheer - (Hurrah!) (Who said cheer?) ful song.



2. Now, fellows, as we stand here, It may not be a - miss, To sing a song of love, boys, To sourour's, sourour's sis - ("Who said sis?") ter dear.



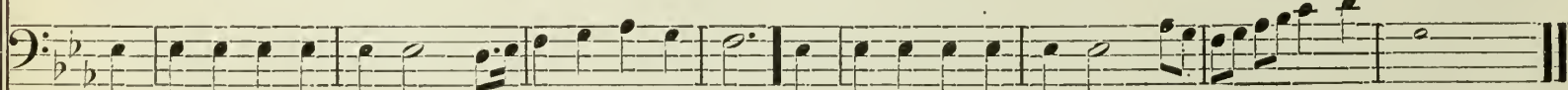
3. And fellows, at our parting, The seeds of goodness sow; Nor ev - er pluck them up boys, But let us ever grow (mn-mn-mn) (who said grow?) near heaven.
Solo. (groan.)

*Chorus.*

Now, fel - lows, all to - geth - er, Now as we stand up here, Now, fel - lows all to - geth - er, Now give a rousing cheer - ful song.
3. grow near heaven.



Now, fel - lows, as we stand here, It may not be a - miss, To sing a song of love, boys, To sour - our's, sour - our's sis - ter dear:



Now, fel - lows, all to - geth - er, The seeds of good - ness sow; Nor ev - er pluck them up boys, But let them ev - er

Hurrah! hurrah!
S-s-s's, S-s-s's!
Mn-mn-mn-mn!



AWAKE, SWEET LADY. (Serenade.)

75

Words by "MAYDEW."

JOHN McPHERSON.

p *mf*

1. A-wake, sweet la-dy, a-wake, awake, For the moonlight enchantingly falls, O'er forest and meadows and down by the beach, The shining sea restlessly calls.

p *cres.* *mf* *m* *e* *cres.*

2. A-wake my dear one awake, awake, And come down in the glow of the night; Till thy heart shall repeat the sweet passion of mine, And love shall be all our delight.

Chorus. m *mf* *f* *m*

A-wake, a-wake, awake, a-wake, a-wake, a - wake, a - wake, O'er for - est and meadow and down by the beach, The shin-ing sea rest-less - ly calls.

m *mf* *m* *m*

A-wake, a-wake, awake, a-wake, a-wake, a - wake, a - wake, O'er for - est and meadow and down by the beach, The shin-ing sea rest-less - ly calls.

THE LITTLE RIVER.

J. W. SUFFERN.

p *mf* *p* *m*

1. Bon-nie lit-tle bur-nie, Tinkling in the well; Soft-ly as the mu-sic Of a fai-ry bell; To what shall I compare thee, For

2. Like a lit-tle maid-en, Crowned with sum-mers three, Rom-ping in the sun-shine, Beau-ti-ful to see! All thro' the long green grasses, And

m *mf* *m* *p* *m*

3. Spring of gladness flowing, Grass and ferns among, Sing-ing all the noontime, Thine in-ces sant song. 'Tis like a voice re-peat-ing, Or

4. Come thou lit-tle treasure, Kiss thee, now I may, While I sip thy coolness, On this summer's day; I'll bless the Gracious Giv-er, Thou

mf *p*

all the love I bear thee, Bon-nie lit-tle bur-nie, Gushing on thy way, Bonnie, tinkling,sparkling burnie, Bonnie, lit-tle gleeful bur-nie,

thro' the tangled masses, Lit-tle riv-er pass-es, All the wea-ry day, Bon-nie, spark-ling, riv-er,

mf *m*

like a friendly greeting, Like a hap-py meeting, In the hour of pain. Bonnie, tinkling,sparkling burnie, Bonnie, lit-tle gleeful bur-nie,
lit-tle ba-by riv-er, Babbling onward ev-er, Gushing on thy way. Bonnie, &c.

THE LITTLE RIVER, - - Concluded.

77

p *mf*

Play-ful, lit-tle ba-by riv-er, Playful, little ba by river, Bonnie, tinkling, sparkling burnie, Bonnie, lit-tle, gleeful burnie, Gushing by the way.

mf *m e cres.* *f* *mf*

Play-ful ba-by riv-er, Bon-nie, spark-ling riv-er, Gushing by the way.

Play-ful, lit-tle ba-by riv-er, Playful, little ba-by river, Bonnie, tinkling, sparkling burnie, Bonnie, lit-tle, gleeful burnie, Gushing by the way.

DAYLIGHT IS ON THE SEA. (Glee.)

G. RITTA.

p *p* *m e cres.* *f*

1. Daylight is on the sea,..... on the sea, I can-not stay,..... stay, The land is no place for me, I must, I must a-way,
2. O'er the deep, smile,

2. Daylight plays o'er the deep,..... Like childhood's smile,..... The wild troubled winds they sleep, Enchained they rest awhile,

f *f* *f*

1. Daylight is on the sea,..... I can not stay,..... The land is no place for me, I must, I must a-way
1. Daylight is on the sea, I can-not stay,

DAYLIGHT IS ON THE SEA. - - Continued.

f *f* *m* *cres.* *f*

Daylight is on the sea,..... I can not stay,..... The land is no place for me, I must, I must, a - way.

on the sea, stay,

The wild troubled winds they sleep, Enchained they rest a-while,

p *p* *m* *cres.* *f*

Daylight is on the sea,..... I can-not stay,..... The land is no place for me, I must, I must a - way,

mp *cres.* *m* *p* *pp* *m*

My bark is on the wave, My boat a - shore; The surge its broadside laves, While sleeps each oar, Daylight is on the

My bark is on the wave, My boat, my boat ashore; The surge its broadside laves, While sleeps, while sleeps each oar,

mp *cres.* *m* *p* *pp* *m*

My bark is on the wave, My boat a - shore; The surge its broadside laves, While sleeps each oar, Daylight is on the

My bark is on the wave, My boat, my boat a - shore; The surge its broadside laves, While sleeps, while sleeps each oar,

DAYLIGHT IS ON THE SEA, - - Concluded.

79

mf *f* *ff*

sea, Land is no place for me, I dare no long-er stay, I dare no longer stay, I dare no long-er
on the sea, place for me,

sea, Land is no place for me, Come a - way, come a - way, I dare..... not stay,..... I dare no long-er
mf *p* *m* *f* *ff*

on the sea, place for me, I dare no long-er stay, I dare no longer stay, I dare no long-er

f *e cres.* *f*

stay, I dare no long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay.

stay, I dare no long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay.
f *m e cres.* *f*

stay, I dare no long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay, Come a-way, a-way, a-way, a-way, No long-er stay.

HASTE WE HOME. (Part Song.)

C. H. CARROLL.

Allegretto.

m *f*

1. Now haste we ho me, Now haste we home, haste we home; Yes, haste we, haste we home, Now

2. Free as the ai r, Free as the air, as the air, Yes, free as, free as air, Free
1. Now haste we ho me

3. Now haste we ho me, Now haste we home, haste we home; Yes, haste we, haste we home, Now
1. Now haste we home, haste we home; Yes, haste we, haste we home, Now

haste we home, Now haste we home;

Fleet-ly our sor-row has vanished
Fleet-ly our sor-row has van - ished, Trouble and Hope springs a -

as the air, Free as the air; Spir - its in gladness are leap - ing, Hope springs a - gain from her sleeping,
haste we home, Now haste we home; Fleet-ly our sor-row has van - ished, Trou - ble and care shall be banished,

haste we home, Now haste we home; Love twines about us for - ev - er, Bonds that no ab - sence may sev - er,
haste we home, Now haste we home; Fleetly our sor-row has van - ished, Trou - ble and care shall be

mf *3* *3* *3* *m*

1. Trou - ble and care shall be banished, Trou - ble, trou - ble, Trouble and care shall be banished, Trouble and care shall be
care shall be banished, banished, Fleetly our sorrow shall vanish, Trou - ble and care shall be ban -

gain from her sleep - ing, sleep - ing, sleep - ing, Spir - its in gladness are leaping, Hope..... springs a - gain from her sleep - - -
2. sleep - ing, sleep - ing, sleep - ing, Fleetly our sorrow has vanished, Trou - ble trou - ble, Trouble and care shall be banished, Trouble and care shall be
1. banished, ban - ished, banished, *mf* *m*

3. sev - er, sev - er, sev - er, Love twines about us for - ev - er, Love twines, love twines, Bonds that no absence may sev - er, Bonds that no ab - sence may
1. ban - ished, ban - ished, ban - ished, Fleetly our sorrow has vanished, Trouble, and care shall be ban - ished, Trou - ble and care shall be

m *f* *cres.* *ff*

banished, Joy - ful we come, we come, Joy - ful, joy - ful, joy - ful we come, we come, Joy - ful we come, we come, Joy - ful we come.

ish, ing, Win - ning and fair, and fair; Win - ning, win - ning, winning, winning and fair, Win - ning and fair, and fair, Win - ning and fair.
banished, Joy - ful we come, we come, Joy - ful, Joy - ful, Joy - ful, Joy - ful, Joy - ful we come, we come, Joy - ful we come, we come, Joy - ful we come.

f *3* *3* *m* *cres.* *ff*

sev - er, Joy - ful we come, we come, Joy - ful, joy - ful joy - ful we come, we come, Joy - ful we come, we come, Joy - ful we come.
banished, Joy - ful we come, we come, Joy - ful, joy - ful, joy - ful we come, we come, Joy - ful we come, we come, Joy - ful we come.

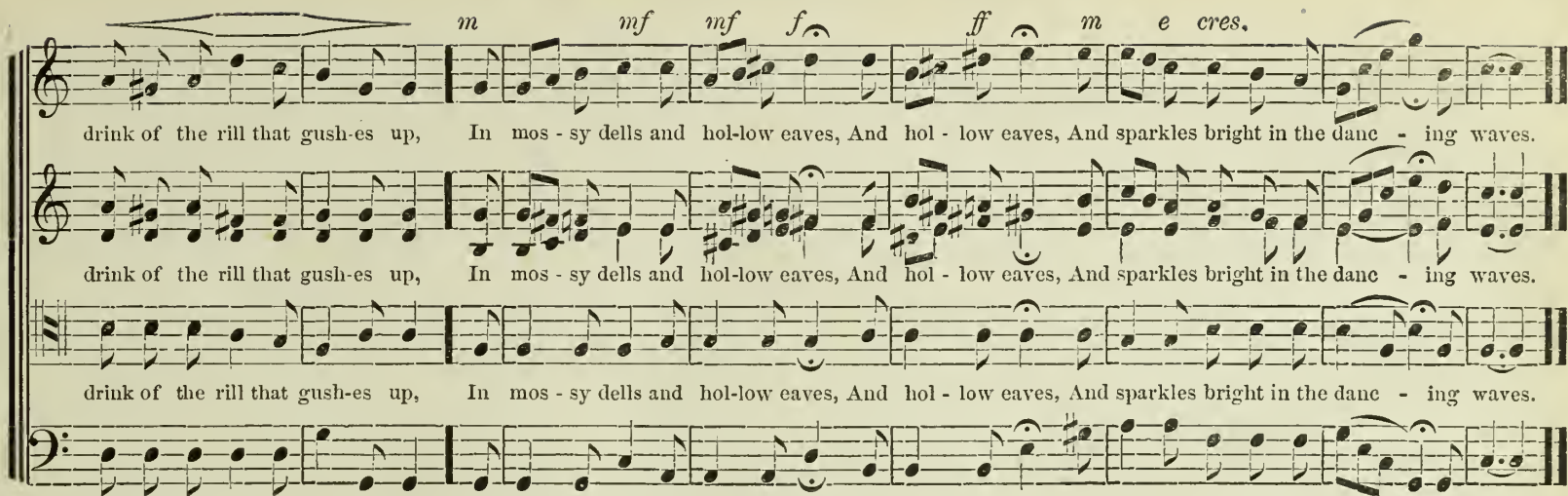
WE SING TO-NIGHT. (Part Song.) (Solo and Chorus.)

E. H. PLOWE.

1. We sing to-night of the wa - ter bright, Running the val - ley through. Sparkling and clear in the morning light, Swelled by the evening dew,
 2. Why will ye drink of the draught that dims, Lus-tre in man-hood's eye, When in the springs and the mountain streams, Runs such a full sup - ply,
 3. The cool-ing rain falling on the plain, Cheering the drooping flow'rs, Trees is the gift from kind heaven to man, Falling in grateful showers,
 La, la, la, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la,
 La, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la,

f water, Shining so bright, *mf* Pure as the air, *cres.* O cast a-way the poisoned cup, And
 wa-ter, wa-ter, Shining so bright, wa-ter, wa-ter, O cast a-way the poisoned cup, And
 'Tis wa-ter, Shining so bright, 'Tis wa-ter, O cast a-way the poisoned cup, And

m *mf* *mf* *f* *ff* *m* *e cres.*



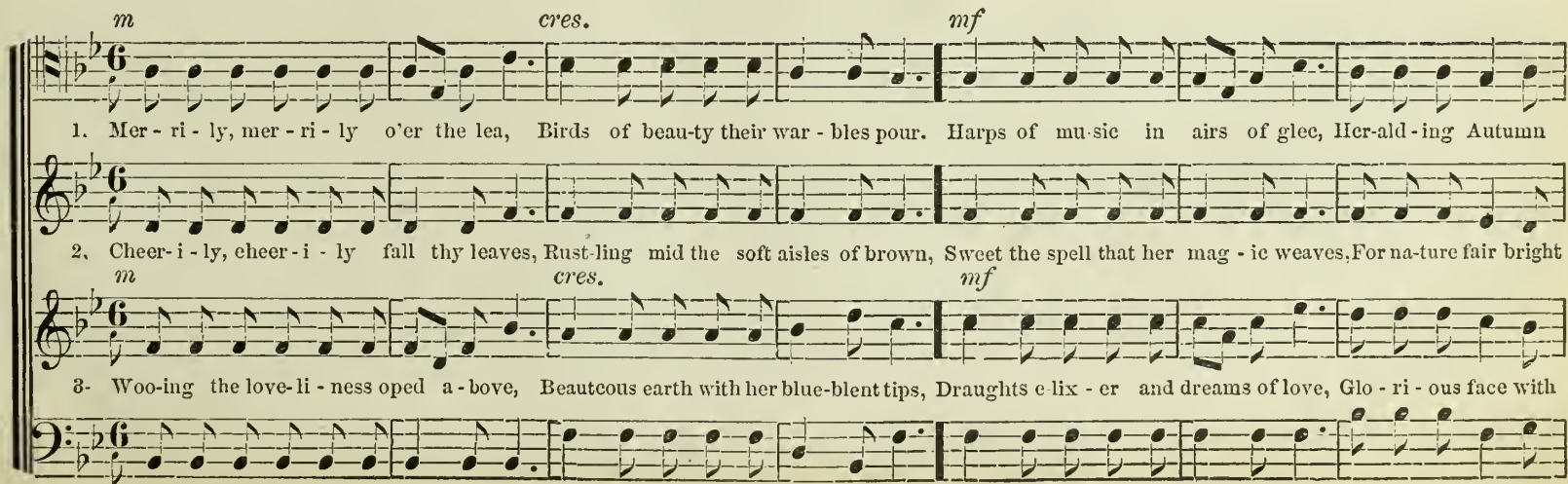
drink of the rill that gush-es up, In mos - sy dells and hol-low eaves, And hol - low eaves, And sparkles bright in the danc - ing waves.

drink of the rill that gush-es up, In mos - sy dells and hol-low eaves, And hol - low eaves, And sparkles bright in the danc - ing waves.

drink of the rill that gush-es up, In mos - sy dells and hol-low eaves, And hol - low eaves, And sparkles bright in the danc - ing waves.

AUTUMN SONG.

m *cres.* *mf*



1. Mer - ri - ly, mer - ri - ly o'er the lea, Birds of beau-ty their war - bles pour. Harps of mu-sic in airs of glee, Her-ald-ing Autumn

2. Cheer-i - ly, cheer - i - ly fall thy leaves, Rust-ling mid the soft aisles of brown, Sweet the spell that her mag - ic weaves, For na-ture fair bright

3. Woo-ing the love-li - ness oped a - bove, Beautcous earth with her blue-blent tips, Draughts e lix - er and dreams of love, Glo - ri - ous face with

AUTUMN SONG. - - Concluded.

m e cres. *f* *dim.* *mf e cres.* *m*

crisp - y yore! Sea-son whose flowers so ripe and fair, Sweet - est in - cense waft on the breeze, Mel-low - ly fold, Mel-low - ly fold,

yel - low crown. Queen of the months of rus - set hue, Taste - ful hood-ing in shades so gay, Poe - sy of dreams, Poe-sy of dreams,

m e cres. *f* *dim.* *mp e cres.* *mf*

nec-tar'd lips. Beau - ti - ful queen Au-tum - nal bloom, Bloom the rar - est earth ev - er knew, Por-tals are wide, Por-tals are wide,

mf *f* *dim.* *mf m* *dim.* *mp*

Those skies of gold, those skies of gold, O - ver the earth so ripe and fair, Soft - ly fan with thy dew-ful breeze, dew-ful breeze.

Kissed in her gleams, Kissed in her gleams, Welcome the days of rus - set hue, Autumn tipped with bright gold so gay, gold so gay.

mf e cres. *f* *f* *dim.* *m* *mf* *dim.* *p*

To flow thy tide, To flow thy tide; Heav-en is here when thou art come, Queen of smiles with thy gem-ful brow, gem-ful brow, dew - ful breeze.

LAUGHING LEAVES. (Glee.)

85

Polka movement.

cres.

f

dim a poco.



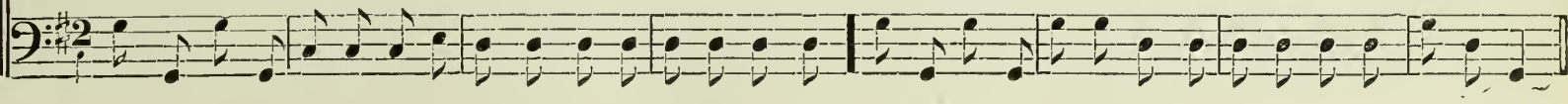
1. In the pleasant summer morning, As the reapers gath-er bright sheaves, Did you ev-er lie and lis-ten To the laugh-ter of the leaves?



2. Comes the breath of blooming clover, And the notes of mer-ry song-birds, And the breezes thro' the branches Hum a song not set to words;



3. Hap-py vis-ions stir your pul-ses, As you gaze in-to the blue sky, And you dream of what will happen, In the bless-ed by and by;

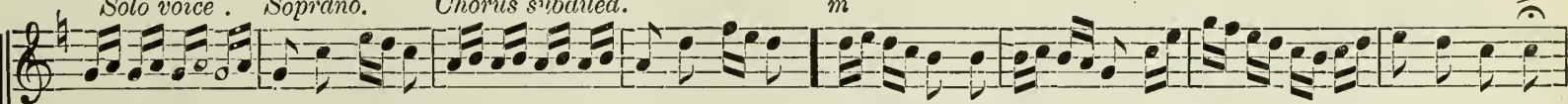


Solo voice . Soprano.

Chorus subdued.

m

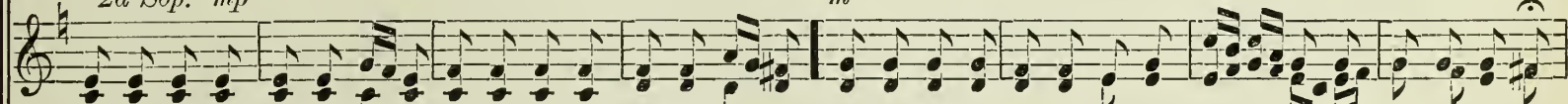
mf



Steal-ing thro' the bearded bar-ley, Where the mowers gai-ly sing, And to the wav-ing ap-ple orch ard, Just a-bove the gushing spring, Yes!

2d Sop. mp

m



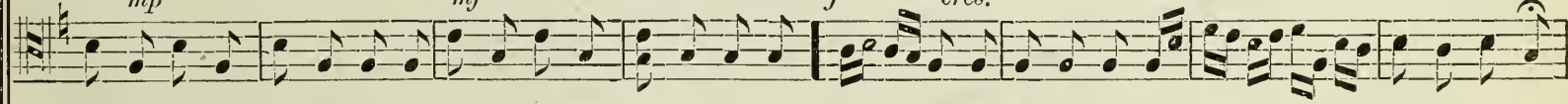
Mis-ty bright the val-ley glistens, And you won-der at your ease, Why thus the gold-en light grows purple, As it sweeps the dis-tant trees, Ha!

mp

mf

f

cres.



Gold-en sun-light, summer weather, Are not half so bright and fair, As this the hap-py time a-com-ing, With its weight of amber air, Yes!



LAUGHING LEAVES. - - Concluded.

f *dim.* *f* *dim.* *m*

Where the grasses bend and beck-on; As the breezes wander by, With the laughing leaves a-bove you, Did you ev - er, dream-ing lie?

f *dim.* *f* *dim.* *m*

Still the reap-ers sing in cho - rus, Pil - ing up their yel-low sheaves, As you watch them, i - dly list - 'ning To the laughter of the leaves.

f *dim.* *f* *dim.* *m*

Dreaming thus up-on the hill - side, As the reap-ers gath-er sheaves, 'Tis a joy to lie and lis - ten, To the laughter of the leaves,

HAIL, HAPPY NEW YEAR! (Chorus.)

Allegretto. mf *cres.* *f* *dim.* *m* *mp*

1. All hail! all hail! All hail to thee, New Year! Come haste bring a-long, The bright scenes of winter to glad-den our

mf *cres.*

2. All hail! all hail! The wildwoods, too, hail thee, O'er snow covered dells, How joeund the ring of the sleigh go-ing

3. All hail! all hail! All hail to thee, New Year! Come haste bring a-long, The bright scenes of winter to glad-den our

HAIL, HAPPY NEW YEAR! - - Continued.

87

cres. *f* *mp* *mf*

song, The bright scenes of winter, to glad-den our song; Ar-rayed in the vestment of new fal-len snow, With chaplet of i - ci - cles

bells, How jo-cund the ring of the sleigh go-ing bells; Though blossoms and flowers have now left the earth, Yet na-ture still gives thee both

cres. *f* *mp* *mf*

song, The bright scenes of winter, to glad-den our song; Arranged in the vestment of new fal-len snow, With chaplet of i - ci - cles

m *e cres.* *dim.*

wreathed round thy brow; With mirth and with chee.....r, Come happy New

mu - sic and mirth, Come happy New Yea.....r, With mirth and with chee.....

mp *e cres.* *dim.* *m*

wreathed round thy brow, With mirth and with cheer,

HAIL, HAPPY NEW YEAR. - - Concluded.

dim. *mf* *cres.* *Fine.* *m*

Yea.....r, With songs and with dances we'll welcome thee here, The darkness of winter hath still left thee light, There's
With mirth and with chee.....r,

.....r With songs and with dances we'll welcome thee here. The darkness of winter hath still left thee light, There's

mf *cres.* *m*

Come happy New Year, With songs and with dances we'll welcome thee here. The darkness of winter hath still left thee light, There's

cres. *mp* *cres.* *D. C. Al Seg. ♯*

warmth in the bright sun and splendor at night, Where light, graceful footsteps are seen in the dance, And bright eyes of beauty de - light to entrance.

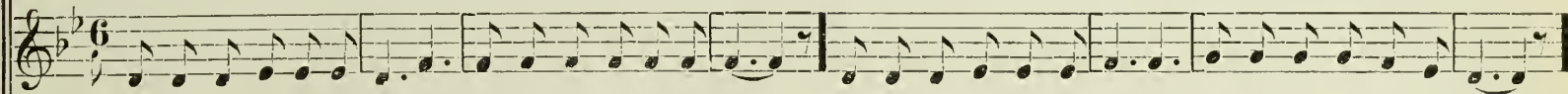
warmth in the bright sun and splendor at night, Where light, graceful footsteps are seen in the dance, And bright eyes of beauty de - light to entrance.

cres. *mp* *cres.* *D. C. Al Seg. ♯*

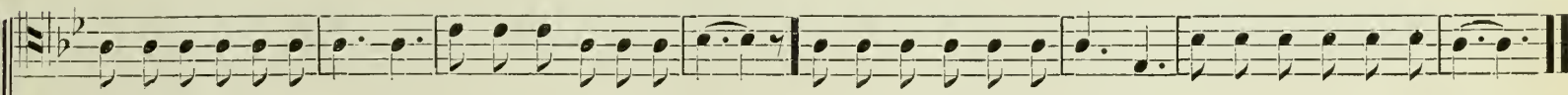
warmth in the bright sun and splendor at night, Where light, graceful footsteps are seen in the dance, And bright eyes of beauty de - light to entrance.



1. Bounding so mer-ri-ly on-ward, Hap-py, light-hearted and free; Roaming thro' woodland and meadow, Glad, mer-ry hun-ters are we.



2. Pleasure comes not for to-mor-row, Let us en-joy it to-day; Fling to the winds ev-'ry sor-row, While thro' the woodlands we stray;



O'er hill and val-ley re-sound-ing, Shout we our glad happy song, While thro' each rock-y sur-round-ing, Ech-o our tones will pro-long.



Joy comes with each in-spi-ra-tion, Painting the cheeks with a glow, Na-ture pre-pares a col-la-tion, None but her lov-ers can know.



THE WARRIOR'S WELCOME. (Chorus.)

From C. M. VON WEBER.

mf

Hail! ye he-ros, home re - turn-ing! Joy suc-ceeds to tho'ts of mourning; Grateful hearts with rapture burning, Welcome thus your gal-lant band;

mf *f* *m* *cres.* *f*

Hail! ye he-ros, home re - turn-ing! Joy suc-ceeds to tho'ts of mourning; Grateful hearts with rapture burning Welcome thus your gal-lant band;

Soli.

Toils are o - ver, foes re - treat-ing, Friend and lov - er joy-ful meeting; All our coun-try sends us greeting, Brave de - fen-ders of our land.

mp *m* *cres.* *f*

Tutti.

Fame shall sound her trump be - fore ye; Ye shall live renowned in sto - ry, Ye whose arms in fields of glo - ry, Saved your homes and native land;

f *mf* *cres.* *f*

Fame shall sound her trump be - fore ye; Ye shall live renowned in sto - ry, Ye whose arms in fields of glo - ry, Saved your homes and native land;

THE WARRIOR'S WELCOME. - - Concluded.

91

Sempre Staccato.

cres.

mf

cres.

f

Fame shall sound her trump be-fore ye; Ye shall live renowned in sto - ry, Ye whose arms on fields of glo - ry, Saved your homes and native land,

mp

cres.

mf

cres.

f

Fame shall sound her trump be-fore ye; Ye shall live renowned in sto - ry, Ye whose arms on fields of glo - ry, Saved your homes and native land,

Tenor. m

Brave de - fen-ders!

Brave de-fen-ders! Ye whose arms on fields of glo-ry, Saved our homes and native land.

Brave de - fen-ders!

Brave de-fen-ders! Ye whose arms on fields of glo-ry, Saved our homes and native land.

cres.

ff

Ye shall live renowned in sto - ry,

Ye shall live renowned in sto - ry,

Ye whose arms on fields of glo - ry, Saved our homes and native land.

f e cres. a la fine.

fi

ROBIN GOOD-FELLOW. (Glee.)

BEN JONSON.
*Presto. pp**cres.*G. A. MCFARREN.
cres.

1. More swift

can I des-ery,

1. More swift than lightning can I fly, About this air-y wel-kin soon, And in a minutes space des-ery, Each thing thats done below the moon, each

2. Sometimes, sometimes I meet them like a nun. Sometimes an elk, sometimes a hound, Or to a horse I turn me ean, And trip and trot about them round, And
3. "When lads, when lads and lasses, mer-ry be. With possets and rich junkets fine, Unseon of all the com-pa - nie, I eat their eakes and sip their wine, And

1. More swift

can I des-ery,

each

thing below the moon,

There's not a ghost shall wag or ery "ware goblin," where I go, But Robin I, Rob-in I their feats will spy, And send them
But Rob-in I, their feats will spy, And send themtrot about them round, But if to ride, my baek they stride, More swift (*than wind) away I go, O'er hedge and lands, thro' pools and ponds, I whirry
sip and sip their wine, And to make sport I puff (and snort) And out the candle I do blow, And maids I kiss, maids I kiss They shriek, who's this? I answer

thing below the moon, There's not a hag or ghost shall wag, or ery "ware goblin," where I go, But Rob-in I, Rob - in I their feats will spy, And send them

f *f* *> > >* *> > >* *f* *ff* *mf* *ff*

home, send them home with ho, ho, ho, with, ho, ho, ho, with ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho.

laughing, yes, laugh - ing ho, ho, ho, laughing ho, ho, ho, laughing ho, ho, ho, ho, ho! Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, nought, answer nought but ho, ho, ho, nought but ho, ho, ho, nought but ho, ho, ho, ho, ho!

f *> > >* *> > >* *ff* *mf* *ff*

home, send them home, laughing ho, ho, ho, with ho, ho, ho, with ho, ho, ho, ho! Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho.

MOUNTAIN LIFE IS FREE.

C. H. CARROLL.

Fine.

*D. C. ** *Tral, la, la,* *tral, la, la,* *Tral, la, la,* *Fine.*

1. Oh the moun - tain life is free, Hearts are light and full of glee; There the joy - ous echoes ring, While we lightly, gaily, cheerily sing.

m *mf* *cres.* *f* *dim a poco.* *mf* *Fin.*

2. In the spring, at break of day, When the world is fresh and gay; Then on Al - pine horns we blow, Making echoes thro' the vales below.

Tral, la, la, *tral, la, la,* *Tral, la, la,*

* Close both stanzas with these words.

[illegible]

D. C. Al Fine.

Then the mountain ech-oes ring, As we light - ly, gai - ly sing, Then the mountain echoes ring, As we light-ly, gai - ly, cheer-ly sing.

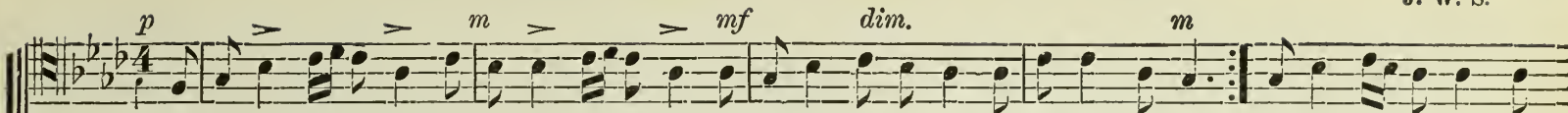
f *p* *f* *mf* *D. C. Al Fine.*

Then our Al-pine horn we blow, Mak-ing ech - oes far be-low, Then our Al-pine horn we blow, Making ech-oes thro' the vales be-low.

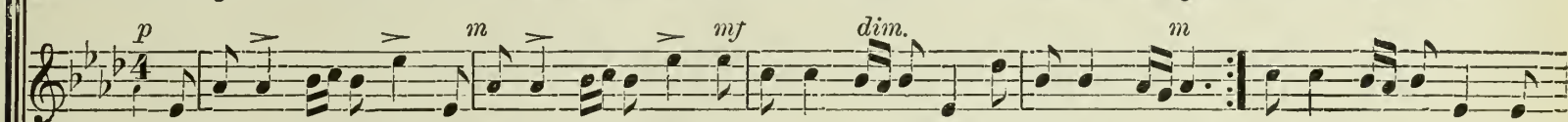
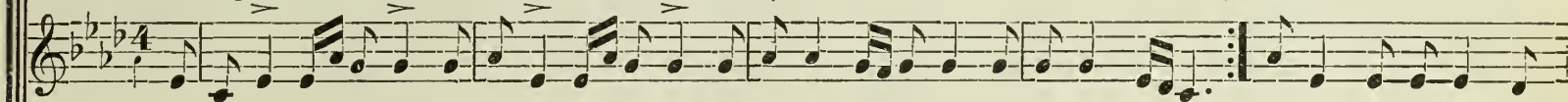
SUNBEAMS ARE GLANCING. (Part Song.)

95

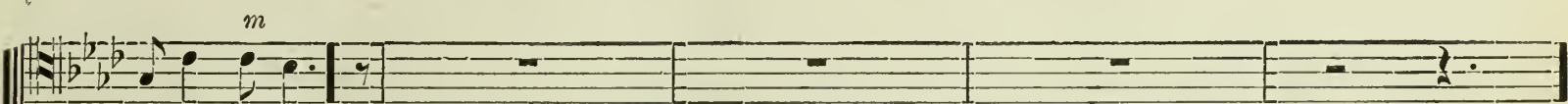
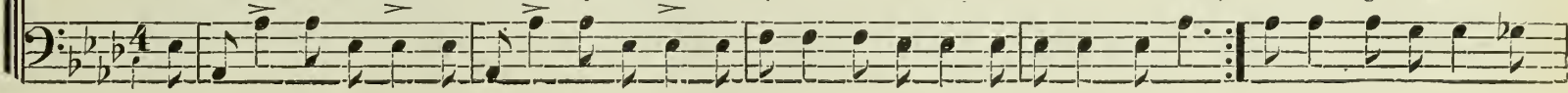
J. W. S.



1. The sunbeams are glancing o'er for-est and mountain, The hill-tops are tinged with the sun's golden ray ;
Let's dip in the stream of the bright flowing fountain, And (*Omit*.....) steal its sweet vio-lets and



2. Let's go to the peak where the last sunbeam lingers, And gaze on the day-god as calm-ly he sinks;
The lau-rel we'll twine with our own fai-ry fin-gers, And (*Omit*.....) rob the night-shade of the



lil-lies a-way; The wild-rose and myr-tle their soft leaves are clos-ing, The cows-lip is catching the dew in its bell



Let's go to the val-ley where darkness is wreathing, And mock the cool stream as its murmurs a-long;



dew that it drinks.



mf The ring-dove and thrush in their nests are re-pos-ing, And young leaves are sighing to day-light fare-well; *mf* *dim.* The ring-dove and thrush in their *pp* *mf*

Let's count the wild-flowers whose o-dors are breathing And make hill and val-ley re-ech-o our song

m *dim.* *pp* Let's count the wild-flowers whose

mp *mf* *dim.* *p*

nests are re-pos-ing And young leaves are sighing to day-light farewell, To day-light fare-well, To day-light farewell.

mp *mf* *dim.* *p*

o-dors are breathing, And make hill and val-ley re-ech-o our song, Re-ech-o our song, Re-ech-o our song.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system contains the first two verses of the song. The second system contains the third and fourth verses. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *pp* (pianissimo), *m* (mezzo), and *p* (piano). The lyrics are written below the vocal staves, with some words underlined to indicate phrasing. The score concludes with a double bar line.

f

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the casements shake! Roar! roar! roar! How the tem-pest

2. Sing! sing! sing! While the winds do blow! Sing! sing! sing! While the casements shake! Sing! sing! sing! While the tem-pest

Soli. cres. cres. p

roars! Shut the doors, and bar them, . Shut the doors, and bar them! Let the fire blaze clear and strong, Then join and sing a

roars! Friend and friend are meet-ing, Friend and friend are greet-ing! Let the tem-pest roar and ring, But we will gay-ly

mf ff Tutti.

song, Let the fire blaze clear and strong, Then join and sing a song, join and sing a song, join and sing a song.

sing, Let the tem-pest roar and ring, But we will gay-ly sing, we will gay-ly sing, we will gay-ly sing.

THE SLEIGH-RIDE. (Glee.)

J. W. SUFFERN.

C. HANKS.

Allegro.

1. O we glide a way in our flying sleigh, When snow is on the ground; When fair belles sing, and sleigh bells ring, And bright eyes beam around;

1. O we glide a-way in our flying sleigh, When snow is on the ground; When fair belles sing, and sleigh bells ring, And bright eyes beam around;

2. O be-side the fair, O what pleasure rare, With mirth and song to ride, When hearts beat light 'neath moonbeams bright, To music's gushing tide;

pp *f*

1. While hoofs resound, o'er the ring-ing ground, While hoofs resound o'er the ring-ing ground,.....
2. While echo's play, cheerful round e-lay, While echo's play, cheerful round e-lay,.....

1. While hoofs resound o'er the ring-ing ground,.....
2. While echo's play, cheerful round e-lay,.....

f *pp*

1. While hoofs resound o'er the ring-ing ground, While hoofs resound, o'er the ring-ing ground,
2. While echo's play, cheerful round e-lay, While echo's play, cheerful round e-lay,

1st Bass. *1st Bass.*

THE SLEIGH RIDE. - - Concluded.

99

f e dim.

a pp in 2d stanza.

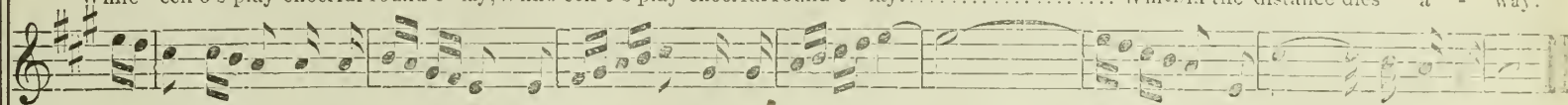


While hoofs resound o'er the ringing ground, While hoofs resound o'er the ringing ground,
While ech-o's play cheerful round-e-lay, While ech-o's play cheerful round-e-lay,

And beau-ty's brow with joy is crowned.
Which in the distance dies a way.



While hoofs resound o'er the ringing ground, While hoofs resound o'er the ringing ground, And beauty's brow with joy is crowned.
While ech-o's play cheerful round-e-lay, While ech-o's play cheerful round-e-lay, Which in the distance dies a way.



While hoofs resound o'er the ringing ground, While hoofs resound o'er the ringing ground, And beauty's brow with joy is crowned.
While ech-o's play cheerful round-e-lay, While ech-o's play cheerful round-e-lay, Which in the distance dies a way.



OLD CHURCH BELLS. (Part Song.)

J. Wm. SUFFERN.

Allegretto.

f

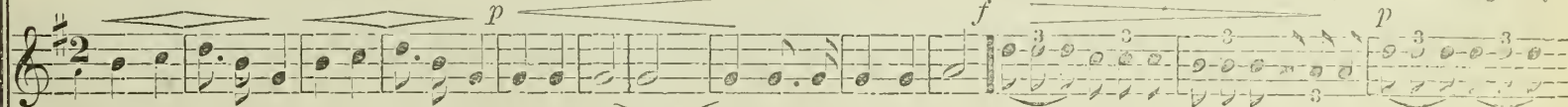
f dim.



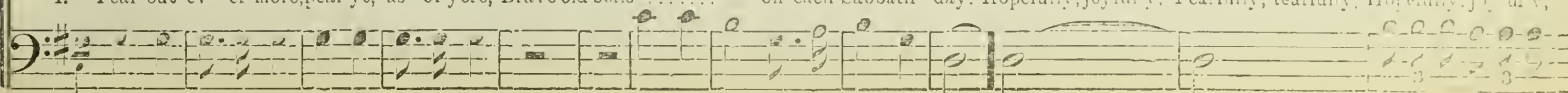
1. Ring out mer-ri-ly, Slow-ly, cheer-i-ly, Blithe old bells, from the stee-ple tower, Hopefully, joyfully, Fearfully, tearfully, Hopefully, joyfully,



2. Knell out drear-i-ly, Slow and wea-ri-ly, Sad old Bells, from the stee-ple gray; Priest chant a lowly, solemnly, slowly, Priest chanting lowly.



3. Toll the hour of prime, Matin, ves-per chime, Loved old bells, from the steeple high, Rolling like ho'y waves, over the lowly graves, Rolling like ho'y waves,
4. Peal out ev-er more, peal ye, as of yore, Brave old bells, on each Sabbath day, Hopefully, joyfully, Fearfully, tearfully, Hopefully, joyfully,



Fearfully, tearfully, Moveth the bride from her maiden bower, from her maiden bower. Clouds there are none in the summer sky, Sunshine flings benisons

Solemnly, slowly, Passeth the corpse from the portals to - day, from the por-tals to - day. Drops from the leaden clouds heavily fall, Drippingly o - ver the

Over the lowly graves, Floating up prayer fraught in the sky, prayer fraught in the sky. Solemn the lesson your lightest notes teach, Stern is the preaching the

Fearfully, tearfully, Bridal and bur-ial have passed a - way, have passed a - way. Tell us life's pleasures, with death are still rife, Tell us that death ever

down from on high; Children sing loud as the train moves a-long, Hap-py the bride that the sun shin - eth on, That the sun shin - eth on.

plumes and the pall; Murmur old folk as the train moves a-long, Hap-py the dead that the rain raineth on, That the rain rain-eth on.

i-ron tongues preach; Ringing in life from the bud to the bloom, Ringing the dead to their rest in the tomb, To their rest in the tomb, lead-eth to life; Life is our la - bor and death is our rest, Happy the liv-ing and blest are the dead, Aye and blest are the dead.

THE GALAXY.

PART IV.

H. K. WHITE.
Allegretto. Maestoso.

THE CHORAL SONG. C. M.

J. WILLIAM SUFFERN.

1. The Lord our God is clothed with might, The winds o-bey His will; He speaks, and in His heavenly height, The rolling sun stands still.

2. Ye winds of night your force combine; Without His high behest, Ye shall not in the lofty pine, Dis-turb ... the spar-row's nest.

3. His voice sublime is heard a-far, In dis-tant peals it dies; He yokes the whirlwind to His car, And rules ... the stor-my skies.

4. Ye na-tions bend, in rev'rence bend, Ye monarchs wait His word; And bid the *Choral Song* ascend To cel-e-brate your God.

1. He speaks, and in His heavenly height, The roll-ing sun stands still, The rolling sun stands still.

CORONATION. C. M.

PERRONET. (*Chorale.*)

HOLDEN.

1. All hail the power of Jesu's name! Let angels prostrate fall, Bring forth the roy-al di-a-dem, And crown Him Lord of all, Bring forth the royal di-a-dem, And crown Him Lord of all.

2. Ye chosen seed of Israel's race, Ye ransomed from the fall, Hail Him, who saves you by His grace, And crown Him Lord of all, Hail Him, who saves you by His grace And crown Him Lord of all.

3. O, that with yonder sacred throng, We at His feet may fall; We'll join the ev-er-last-ing song, And crown Him Lord of all, We'll join the everlasting song, And crown Him Lord of all.

Allegretto. Andante.

J. WM. SUFFERN.

1. Daugh-ter of Zi-on from the dust, Ex-alt thy fall-en head; A-gain in Thy Re-deem-er trust, He calls Thee from the dead.

2. A-wake, a-wake put on thy strength, Thy beau-ti-ful ar-ray; The day of free-dom dawns at length, The Lord's ap-point-ed day.

3. Re-build thy walls, thy bound's en-lar-ged, And send thy her-alds forth; Say to the South give up thy charge, And keep not back O North.

MORNING HYMN. C. M.

J. W. S.

1. God of my life, thy morning song, To Thee I cheer-ful raise: Thy acts of love 'tis good to sing, And pleas-ant 'tis to praise.

2. Preserved by thy Al-migh-ty arm, I passed the shades of night; Se-rene and safe from ev-'ry harm, To see the morning light.

3. O let the same Al-migh-ty care, Thro' all this day at-tend; From ev-'ry dan-ger, ev-'ry snare, My heed-less steps de-fend.

In Chanting Style.

HATTIE. C. M.

G. RITTA.

1. A-wake my heart! arise, my tongue! Prepare a tuneful voice; In God, the life of all my joys, A-loud will I re-joice, A-loud will I re-joice.

2. 'Tis He adorned my naked soul, And made ad-va-nce-ment mine; Up-on a poor polluted worm, He makes His graces smile, He makes His graces smile.

1. Through all the changing scenes of life, In trou - ble and in joy, The prais-es of my God shall still My heart and tongue employ.

2. My soul shall make her boast in Him, And cel - e - brate his fame, Come mag - ni - fy the Lord with me, With me ex - alt his name.

Moderato. Andante.

PURINGTON. C. M.

CHAS. H. CARROLL.

1. A - wake sweet grat - i - tude and sing, Th'as-cend - ed Sav - ior's love: Sing how He lives to car - ry on, His peo - ple's cause a - bove.

2. For all that come to God by Him, Sal - va - tion He de - mands: Points to their names up - on his breast, And spreads his wounded hands.

MOORE.

WILLOW WAY. C. M.

1. Oh, Thou who dri'est the mourner's tear, How dark this world would be, If pierced by sins and sor - rows here, We could not fly to Thee.

2. Oh, who would bear life's storm y doom Did not Thy wing of love, Come, brightly waft - ing thro' the gloom Our peace branch from a - bove.

1. I'll Thee ex - alt, my God, O King; Thy name I will a - dore; I'll bless Thee ev - ery day, and praise Thy name for - ev - er - more.

2. The Lord, Je - ho - vah un - to all, His good-ness doth de - clare; And o - ver all His migh - ty works His ten - der mer - cies are.

3. Thy works shall all Thee praise, O Lord, And Thee, Thy saints shall bless; They shall Thy kingdom's glo - ry show, Thy powers by speech ex - press.

ADDISON. *Moderato. Andante. Melody in the Bass.*

ROWLAND. C. M.

CHAS. H. CARROLL.

1. When all Thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der, love and praise.

2. Ten thousand, thousand pre - cious gifts, My dai - ly thanks em - ploy; Nor is the least a cheer - ful heart, That tastes those gifts with joy.

3. Thro' all e - ter - ni - ty to Thee, A joy - ful song I'll raise! But, oh! e - ter - ni - ty's too short To ut - ter all Thy praise.

Andante.

CHAPEL. C. M.

C. H. CARROLL.

1. God of my life, my morn - ing song, To Thee I cheer - ful raise; Thy acts of love 'tis good to sing, And pleas - ant 'tis to praise

2. Preserved by Thy Al - migh - ty arm, I passed the shades of night, Se - rene and safe from ev - ery harm, To see the morn - ing light.

1. My Shep-herd will sup - ply my need, Je - ho - vah is his name, In pas - tures fresh He makes me feed, Be - side the liv - ing stream.

2. He brings my wand'ring spir - it back, When I for - sake His ways, And leads me for His mer - cy's sake, In paths of truth and grace.

1. 'Tis by Thy strength the mountains stand, God of e - ter - nal power; The sea grows calm at Thy Command, And tem - pests cease to roar.

2. Thy morn - ing light and evening shade, Suc - cess - ive com - forts bring; Thy plent - eous fruits make harvest glad, Thy flowers a dorn the spring.

1. Sing ye re - deem - ed of the Lord, Your great de - liv - er sing; Pil - grims for Zi - on's cit - y bound, Be joy - ful in your King.

2. A hand di - vine shall lead you on, Through all the bliss - ful road; Till to the sa - cred mount you rise, And see your smil - ing God.

1. Sing to the Lord in joy-ful strains; Let earth His praise re-sound;
 Ye who up-on the o-c-ean dwell, And fill the isles a-round. } O cit-y of the Lord be-gin The u-ni-ver-sal song.
 And let the scat-tered vil-la-ges The cheer-ful tones pro-long, }

2. Let Ke-dar's wil-der-ness a-far Lift up its lone-ly voice, }
 And let the ten-ants of the rock, With ac-cents loud re-joice. } Till midst the streams of dis-tant lands, The is-lands sound His praise.
 And all combined with one ac-cord, Je-ho-yah's glo-ries raise. }

WATTS. *Legato. Not too slow.*

CAREY. C. M.

J. W. S.

1. Dear-est of all the names a-bove, My Je-sus and my God, Who can re-sist Thy heavenly love, Or tri-ble with Thy blood.
cres. *ritard.*

2. 'Tis by the mer-its of Thy death, The Fath-er smiles a-gain; 'Tis by Thine in-ter-ceed-ing breath, The Spir-it dwells with men.
 Dearest of all the names a-bove.

DODDRIDGE. *Allegretto. Affettuoso.*

ARLINGTON. C. M.

DR. ARNE.

1. Je-sus I love Thy charming name, 'Tis mu-sic to mine ear; Fain would I sound it out so loud, That earth and heaven might hear.

2. What-e'er my no-blest powers can wish, In Thee doth rich-ly meet; Not to mine eyes is light so dear, Or friendship half so sweet.

1. Lift up to God the voice of praise, Whose breath our souls inspir'd Loud and more loud the anthems raise, With grate-ful ar-dor fired.
m e cres. f mf f cres.

2. Lift up to God the voice of praise, Whose good-ness passing thought, Loads ev-ery mo-ment as it flies, With ben-e-fits un-sought.

3. Lift up to God the voice of praise, For hope's transporting ray, Which lights through darkest shades of death To realms of end-less day.

S. L. BOVIER. Moderato. Gently.

REVIEW. C. M.

1. An-oth-er day is past and gone, The shades of night draw near, O! let us all con-sid-er well, The vows that brought us here.

2. Our mis-sion is a no-ble one; Our course our earth-ly weal, Then let this truth in-spire our hearts With new and liv-ing zeal.

3. Our foes are strong and anxious too, To tear our hopes a-way; But let us all be firm and true, And ne'er from du-ty stray.

4. O let us keep di-vine-ly near To Je-sus Christ our Lord, And with our hearts attuned to praise, Love Him in deed and word.

C. WESLEY. Animated. Moderato.

BALDWIN. C. M.

1. O for a thousand tongues to sing, My great Re-deem-er's praise, The glo-ries of my God and King, The tri-umphs of His grace.

2. My pre-cious Mas-ter and my God! As-sist me to pro-claim, To spread through all the earth a-broad, The hon-ors of Thy name.

WORTHY THE LAMB. C. M.

1. Come let us join our cheer-ful songs, With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one,
 2. "Worthy the Lamb that died" they cry, "To be ex - alt - ed thus!" "Worthy the Lamb," our lips re - ply, For He was slain for us, But all their joys are one, us.

3. The whole cre-a - tion join in one, To bless the sa-cred name, Of Him who sits up - on the throne, But all their joys are one, But all their joys are one,
 And to a-dore the Lamb, And to a-dore the Lamb.

MRS. STEELE.

REFUGE. C. M. or 36th P. M. by using the repeat. J. WILLIAM SUFFERN.

Legato. With deep emotion.

1. Dear Re - fuge of my wea ry soul On Thee, when sorrows rise, On Thee, when waves of trou - ble roll, My faint - ing hope re - lies.
 2. To Thee I tell each ris - ing grief, For Thou a - lone canst heal, Thy word can bring a sweet re - lief, For ev - ery pain I feel.

p cres. m mf dim. mp

3. But O. when gloomy doubts prevail, fear to call Thee mine; The springs of com - fort seem to fail, And all my hopes de - cline.

S. STENNETT. *Allegretto. With tenderness.*

ORTONVILLE.* C. M.

DR. THOMAS HASTINGS.

1. Ma - jes - tie sweetness sits enthroned, Upon the Sav - ior's brow; His head with radiant glo - ries crowned, His lips with grace o'er - flow, His lips with grace o'er - flow.
 2. No mor - tal can with Him compare, A - mong the sons of men; Fair - er is he than all the fair, That fill the heavenly train, That fill the heavenly train.

* Ortonville is one of Doct. Hastings's earliest and most popular compositions, this tune is usually sung too slow.

1. Hear what the voice from heaven proclaims, For all the pi-ous dead; Sweet is the sav-or of their names, Sweet is the sav-or of their names, And soft their sleeping bed.

2. They die in Je-sus and are blest; How calm their slum-bers are! From suffering and from sin released, From suffering and from sin released, And freed from every snare.

3. Far from this world of toil and strife, They're present with the Lord; The labors of their mortal life, The labors of their mortal life, End in a large re-ward.

WATTS. *Maestoso.*

CHURCHILL. C. M.

1. Sing all ye na-tions to the Lord, Sing with a joy-ful noise; With mel-o-dy of song re-cord His hon-ors and your joys.

2. Say to the power that shakes the sky, How ter-ri-ble art thou! Sin-ners be-fore thy presence fly. Or at thy feet they bow.

3. O bless our Lord and nev-er cease; Ye saints ful-fill his praise, He keeps our lives, maintains our peace, And guides our doubtful ways.

Mrs STEELE. *Allegretto.*

CADY. C. M.

J. WILLIAM SUFFERN.

1. The Sav-ior!—O! what endless charms Dwell in that blissful sound! Its influence ev-ery fear disarms, And spreads sweet peace around, And spreads sweet peace a-round.

2. O! the rich depths of love di-vine, Of bliss a boundless store! Dear Sav-ior! let me call thee mine; I can-not wish for more, I can-not wish for more.

MILLER. C. M.

1. Sing to the Lord in joy-ful strains, Let earth his praise resound; Ye who up-on the o-cean dwell, And fill the isles a-round.

2. O ci-ty of the Lord be-gin, The u-ni-ver-sal song; And let the scattered vil-lag-es, The cheer-ful notes pro-long.

3. Till 'midst the streams of dis-tant lands, The is-lands sound his praise; And all com-bine with one ac-cord, Je-hov-ah's glo-ries raise.

RYLAND. *Allegretto. Legato.*

PITKIN. C. M.

J. WILLIAM SUFFERN.

1. O Lord! I would de-light in Thee, And on Thy care de-pend; To Thee in ev-ery trou-ble flee, My best, my on-ly friend.

2. When all cre-a-a-ted streams are dried, Thy full-ness is the same; May I with this be sat-is-fied, And glo-ry in Thy Name.

3. O Lord! I cast my care on Thee; I tri-umph and a-dore; Henceforth my great con-cern shall be To love and please Thee more.

WATTS.

HEAVEN. C. M.

DOCT. THOS. HASTINGS. 1829.

Coda.

1. Lord in the morn-ing thou shalt hear, My voice as-cend-ing high; To thee will I di-rect my prayer, To Thee lift up mine eye, To Thee lift up mine eye.

2. Up to the hills where Christ is gone, To plead for all His saints, Pre-sent-ing at our Fath-er's throne, Our songs and our complaints, Our songs and our complaints.

LAURINA. C. M.

III

G. F. NORTH.

1. When the worn spirit wants re - pose, And sighs her God to seek, How sweet to hail the evening's close That ends the weary week, That ends the wea - ry day.

2. How sweet to hail the ear - ly dawn, That o - pens on our sight, When first its beams re - viv - ing morn, Sheds its new rays of light, Sheds its new rays of light.

ritard.

BATAVIA. C. M. (Hymn Anthem.)

C. WESLEY. *Allegretto. May be sung in Key of Bb.*

J. W. S.

1. O for a thousand tongues to sing! my great Redeemer's praise, The glories of my God and King, The triumphs of His grace, The triumphs of His grace.

2. My gracious Master and my God, Assist me to proclaim, To spread, thro' all the earth abroad, The honors of Thy name, The hon - ors of Thy name.

m mf f mf

3. Jesus—the name that calms my fears, That bids my sorrows cease; Tis music to my ravished ears; Tis life and health and peace Tis life and health and peace.

1. O, could our thoughts and wishes fly, A-bove these gloom-y shades, To those bright worlds be-yond the sky, Which sor-row ne'er in-vades!

2. There joys un-seen by mor-tal eyes, Or rea-son's fee-ble ray, In ev-er bloom-ing pros-pects rise, Un-con-sci-ous of de-cay.

3. Lord send a beam of light di-vine, To guide our up-ward aim; With one re-viv-ing touch of thine, Our lan-guid hearts in-flame.

Moderato.

DEVOTION. C. M.

GEO. D. GREIG.

1. Sweet is the prayer whose ho-ly stream, In ear-nest plead-ing flows; De-vo-tion dwells up-on the theme, And warm and warm-er glows.

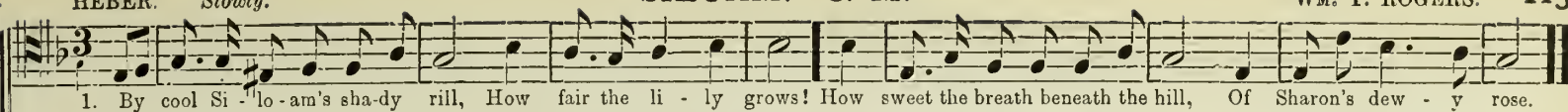
2. Faith grasps the bless-ing she de-sires; Hope points the up-ward gaze; And love, ce-les-tial love in-spires The el-o-quence of praise.

Moderato.

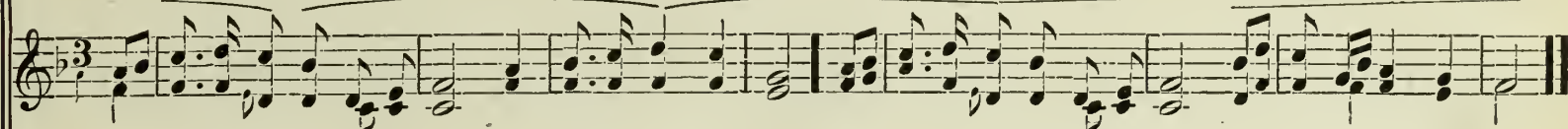
JACKSONVILLE. C. M.

1. Be-hold Thy wait-ing ser-vant Lord, De-vot-ed to Thy fear; Re-mem-ber and con-firm Thy word, For all my hopes are there.

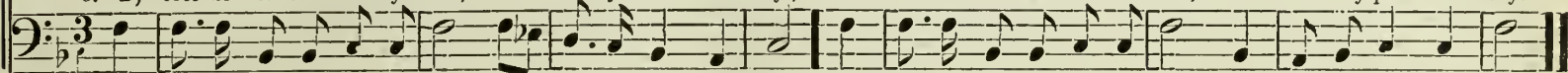
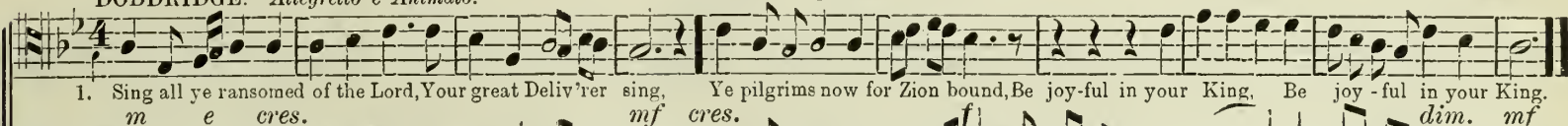
2. Hast Thou not sent sal-va-tion down, And promised quick'ning grace? Doth not my heart address Thy throne? And yet Thy love de-lays.



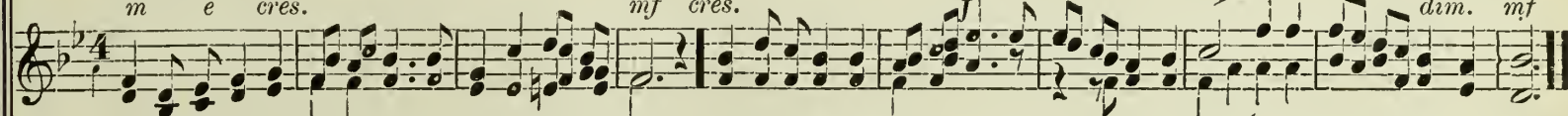
1. By cool Si-lo-am's sha-dy rill, How fair the li-ly grows! How sweet the breath beneath the hill, Of Sharon's dew-y rose.




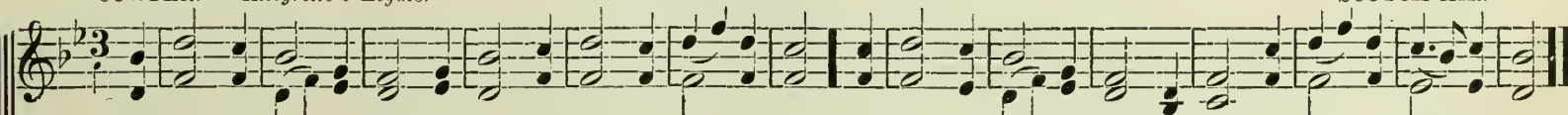
2. Lo! such the child whose early feet, The paths of peace have trod; Whose se-cret heart with influence sweet, Is up-ward drawn to God.
 3. By cool Si-lo-am's sha-dy rill, The li-ly must de-cay; The rose that blooms beneath the hill, Must short-ly pass a-way.

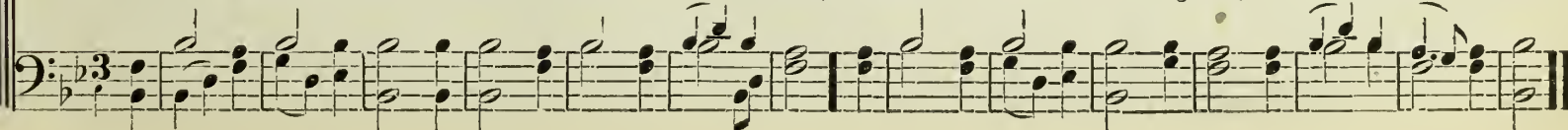
1. Sing all ye ransomed of the Lord, Your great Deliv'rer sing, Ye pilgrims now for Zion bound, Be joy-ful in your King. Be joy-ful in your King.
m e cres. mf cres. f dim. mf

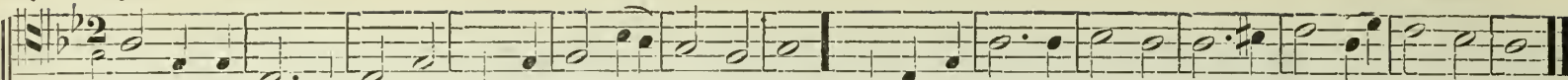


2. His hand divine shall lead you on, Thro' all the blissful road; 'Till to the sacred mount you rise, And see your gracious God, And see your gracious God.
 3. March on in your Redeemer's strength; Pursue His footsteps still, With joyful hope, still fix your eye On Zion's heavenly hill, On Zi-on's heavenly hill.
 1. Be joy-ful in your King. Be joyful in your King.

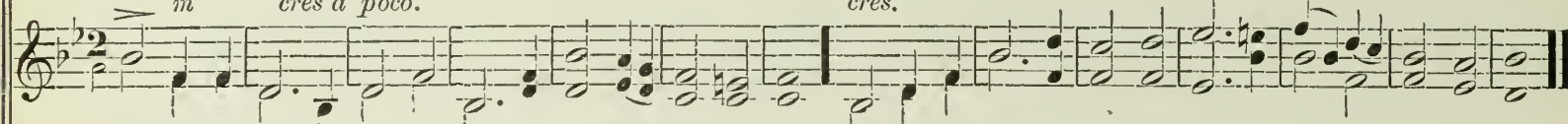



1. Oh for a clos-er walk with God, A calm and heavenly frame, A light to shine up-on the road, That leads me to the Lamb.
 2. Where is the bless-ed-ness I knew, When first I saw the Lord; Where is the soul re-fresh-ing view, Of Je-sus and His word.

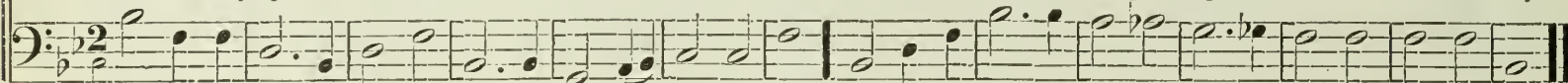




1. Yes, I will bless Thee, O my God, Thro' all my earth-ly days: And to e - ter - ni - ty pro-long, Thy best, Thy boundless praise,
m *cres a poco.* *cres.*



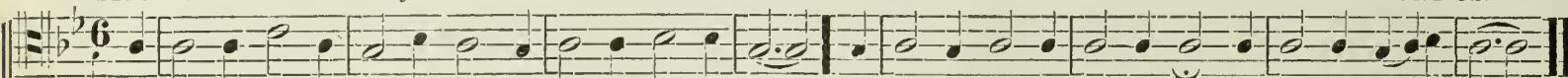
2. Not death it - self shall stop my song, Tho' it will close my eyes, My thoughts shall then to no-ble hights, And sweet-er rap-ture rise,
 3. There shall my lips in end-less praise, Their grate-ful tri-bute pay; The theme de-mands an an-gel's tongue, And an e - ter - nal day.



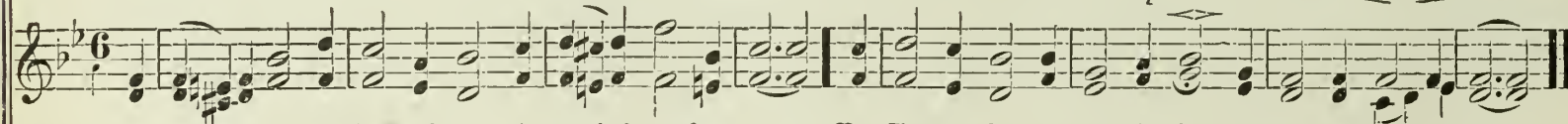
STEELE. Moderato. Tenderly.

RETURN. C. M.

W. H. PONTIUS.



1. O Thou, whose tender mer-cy hears, Con-tri-tions hum-ble sigh; Whose hand in-dul-gent wipes the tears From sorrow's weeping eye;
m *cres.* *m* *cres.* *m* *mp*



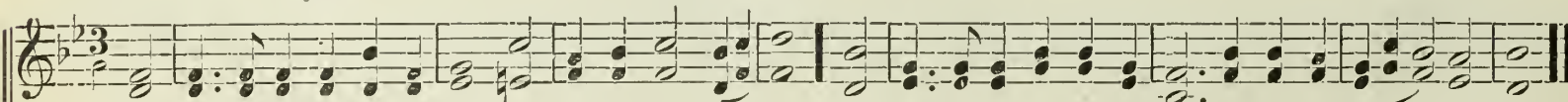
2. See, Lord be-fore Thy throne of grace, A wretched wanderer mourn; Hast Thou not bid me seek Thy face? Hast Thou not said "Re-turn."
 3. Oh, shine on this be-night-ed heart, With beams of mer-cy shine! And let Thy heal-ing voice im-part The sense of joy di-vine.



NEEDHAM. Allegretto.

HARTMAN. C. M.

J. T. GRAPE.



1. Rise, O my soul, pur-sue the path, By an-cient wor-thies trod; As-pir-ing view those ho-ly men, Who lived and walked with God.
 2. Though dead, they speak in reason's ear, And in ex-am-ple live; Their faith and hope and mighty deeds, Still fresh in-struc-tion give.



1. Thou lovely source of true delight, Unseen whom I a - dore, Un-veil thy beauties to my sight, Unveil thy beauties to my sight, That I may love thee more.

2. Then shall my soul with rapture trace, The wonders of thy love! But the full glo - ries of thy face, But the full glo - ries of thy face, Are on - ly known a - bove.

BERNARD. *Legato. Flowing movement.* OXFORD. C. M.*The 3d phrase may be sung as a Duet. between Sop and Ten.* J. W. S.

1. Je - sus, the ver - y thought of Thee, With sweetness fills my breast; But sweet-er far thy face to see, And in Thy pres-ence rest.

2. Nor voice can sing, nor heart can frame, Nor can the memory find, A sweet-er sound than Thy blest name, O Sav - ior of Man - kind.

3. O hope of ev - ery con-trite heart, O joy of all the meek! To those who fall, how kind Thou art! How good to those who seek!

Chorale.

DUNDEE. C. M.

SCOTCH.

1. Great God when I ap - proach Thy throne, And all Thy glo - ry see; This is my stay, and this a - lone, That Je - sus died for me.

2. How can a soul condemned to die, Es - cape the just de - cret? Help - less and full of sin am I, But Je - sus died for me.



1. We raise our voice, O God to thee, In grateful hum-ble prayer; Oh that we could but taste and see, How rich Thy bless-ings are.

2. As now be-fore thy throne we bow, And raise ur hum-ble plea; Help us to feel and know that "Thou Did'st die," for such as we.

3. Our Father, now in mer-cy hear Our poor un-wor-thy plea; And when the hour of death is near, Oh may we rest in Thee.

4. Now keep us ev-er near to Thee, Hand us in peace to rest; And when we reach the nar-row sea, Let ours be, "of the blest."

WATTS. (Choral.)

SHERMAN. C. M.

J. W. S.



1. I sing the mighty power of God, That made the mountains rise; That spread the flowery seas a-broad, And built the lof-ty skies.

2. I sing the wis-dom that ordained, The sun to rule the day; The moon shines full at His command, And all the stars o-bey.

3. I sing the goodness of the Lord, That filled the earth with food; He formed the creature with His word, And then pronounced them good.

GOSPEL FEAST. C. M.

G. RITTA.



1. Ye wretched, hungry, starving poor, Be-hold a roy-al feast; Where mer-cy spreads her bounteous store, For ev-ery hum-ble guest.

2. Here Je-sus stands with o-pen arms, He calls, He bids you come; Guilt holds you back and fear a-larms, But see, there yet is room.

1. Sweet was the time when first I felt, The Sav-ior's pard-'ning blood, Ap-plied to cleanse my soul from guilt, And bring me home to God.

Soon as the morn the light revealed, His prais-es tuned my tongue; And when the even-ing shade prevailed, His love was all my song.

Larghetto.

LENTHALL. C. M.

("Prepare us Lord."—2 Chron. 30: 18., GEO. M. MONROE.

1. Pre-pare us Lord to view Thy cross, Who all our griefs hast borne; To look on Thee, who we have pierced, To look on Thee and mourn.

2. While thus we mourn we would re-joice, And, as Thy cross we see, Let each ex-claim in faith and hope, "The Sav-ior died for me!"

Animated.

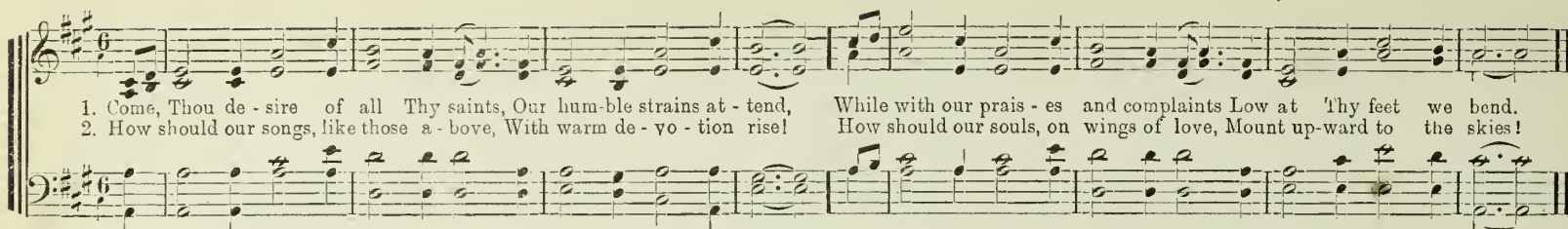
WOODLAND. C. M.

N. D. GOULD.

1. To God address the joyful psalm, Who wondrous things hath done; Whose own right hand and holy arm, Whose own right hand and holy arm, The victory hath won.

2. He comes with power, He quits the skies, To punish or re-ward; Oh! let one gen'-ral chorus rise, Oh! let one gen'-ral cho-rus rise, To praise the Sov'reign Lord.

CROSS AND CROWN. C. M. (Western Melody.)

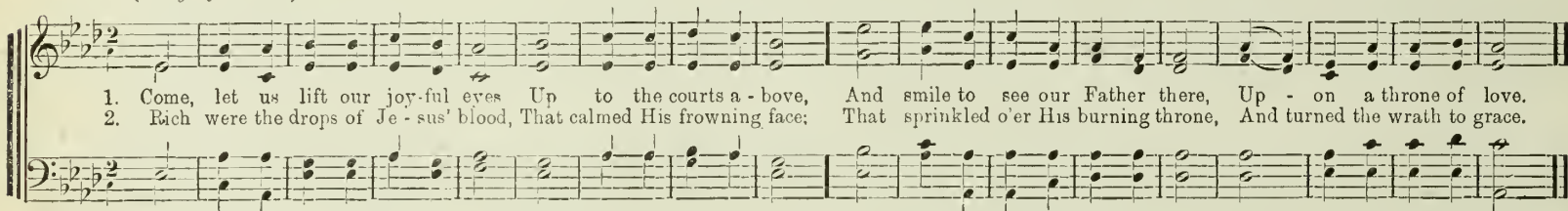


1. Come, Thou de-sire of all Thy saints, Our hum-ble strains at-tend, While with our prais-es and complaints Low at Thy feet we bend.
 2. How should our songs, like those a-bove, With warm de-vo-tion rise! How should our souls, on wings of love, Mount up-ward to the skies!

(Congregational.)

AZMON. C. M.

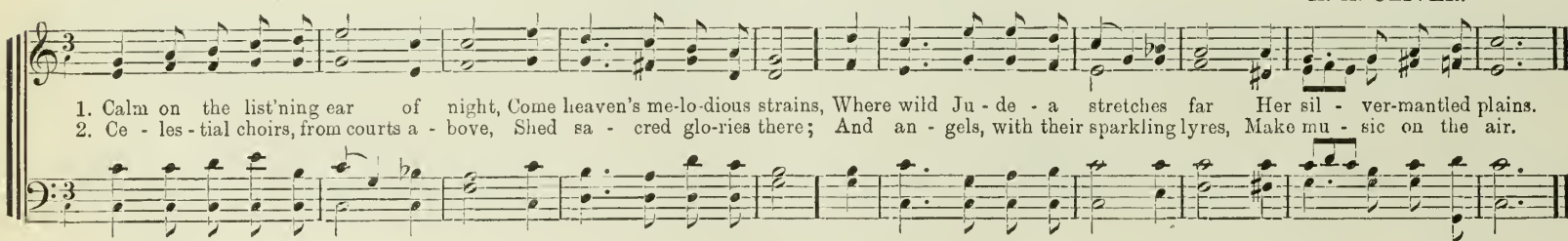
Arranged from GLASER.



1. Come, let us lift our joy-ful eyes Up to the courts a-bove, And smile to see our Father there, Up-on a throne of love.
 2. Rich were the drops of Je-sus' blood, That calmed His frowning face; That sprinkled o'er His burning throne, And turned the wrath to grace.

MERTON. C. M.

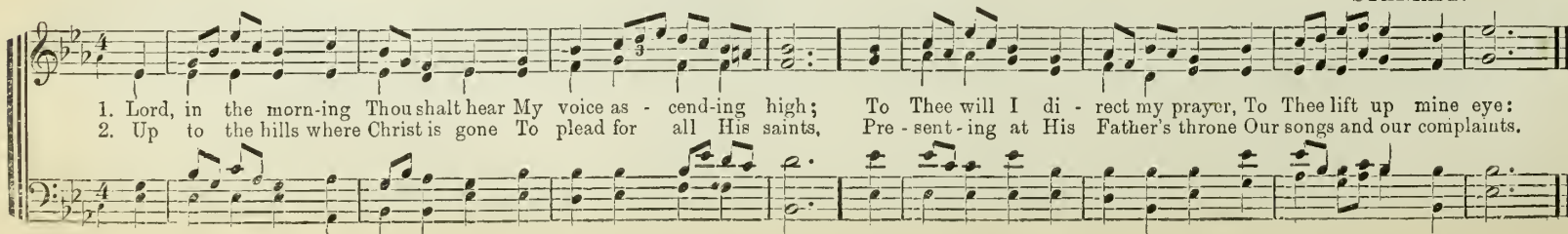
H. K. OLIVER.



1. Calm on the list'ning ear of night, Come heaven's me-lo-dious strains, Where wild Ju-de-a stretches far Her sil-ver-mantled plains.
 2. Ce-lestial choirs, from courts a-bove, Shed sa-cred glo-ries there; And an-gels, with their sparkling lyres, Make mu-sic on the air.

WARWICK. C. M.

STANLEY.

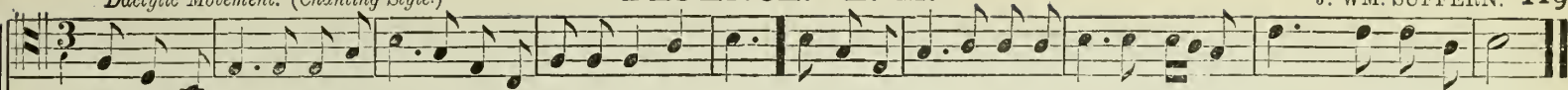


1. Lord, in the morn-ing Thou shalt hear My voice as-cend-ing high; To Thee will I di-rect my prayer, To Thee lift up mine eye:
 2. Up to the hills where Christ is gone To plead for all His saints, Pre-sent-ing at His Father's throne Our songs and our complaints.

Dactylic Movement. (Chanting Style.)

DEFENCE. L. M.

J. WM. SUFFERN. 119



1. The tempt-er to my soul hath said, "There is no hope in God for thee!" Lord lift thou up thy ser-vant's head; My glo-ry, shield and sol-ace be.
2. Thus to the Lord I raised my cry; He heard me from His ho-ly hill. At His com-mand the waves rolled by; He beck-oned and the winds were still.
mp e cres. - - - m m cres. - - - mf mf e cres. a f f e - dim. a m



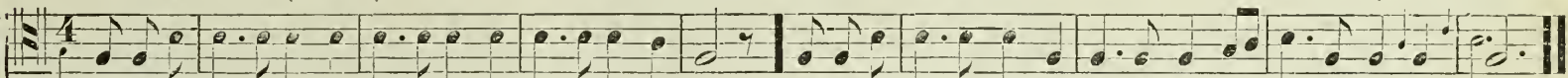
3. I laid me down and slept—I woke! Thou, Lord, my spirit didst sustain. Bright from the east the morn-ing broke; Thy com-forts rose on me a - gain.
4. I will not fear tho' armed throngs Surround my steps in all their wrath; Sal-va-tion to the Lord be-ongs; His pres-ence guards His peo-ple's path.



Choral Movement. (Andante.)

SUPPLICATION. L. M.

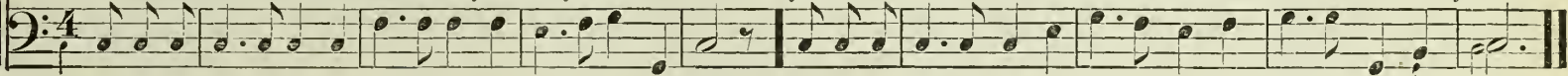
C. H. CARROLL.



1. To Thee, O Lord, I raise my cries, My fervent prayer in mercy hear, For ru-in waits my trem-b-ling soul, If thou re-fuse a gra-cious ear.



2. While suppliant toward thy holy hill, I lift my feeble hands to pray, Afford thy grace, nor drive me still, With im-pious hy-po-crites a-way.
3. Forever blessed be the Lord, Whose mercy hears my mournful voice, My heart, that trust-ed in His word, In his sal-va-tion shall re-joice.



STOWELL. *Flowing Movement. (Tenderly, but not too Slow.)*

RETREAT. L. M.

DR. THOS. HASTINGS. 1829.



1. From ev'-ry storm-y wind that blows, From ev'-ry swell-ing tide of woes, There is a calm, a sure re-treat, 'Tis found beneath the mer-cy seat.
2. There is a place where Jesus sheds The oil of glad-ness on our heads; A place of all on earth most sweet, It is the blood-bought mer-cy seat.



1. Triumphant Lord, thy goodness reigns Thro' all the wide celestial plains; And its full streams redundant flow, Down to th' a-bodes of men be-low.
m e cres - - - cres - - - - Dim - - - m f - - - f - - - Dim m

2. O give to ev'-ry hu-man heart, To taste and feel how good thou art; With grate-ful love and rev'-rent fear, To know how blest thy chil-dren are.

MONTGOMERY.

WORTHY THE LAMB. L. M.

B. C. UNSELD.

Come let us sing the song of songs, The saints in heaven be-gan the strain, The homage-which to Christ belongs, Worthy the Lamb for He was slain.
m e cres. - - - mf m f e cres. f e dim. mp

2. Slain to re-deem us by his blood To cleanse from ev-'ry sin-ful stain. And make us kings and priests to God, Worthy the Lamb for He was slain
 . Long as we live and when we die, And while in heaven with Him we reign. This song, our song of songs shall be. Worthy the Lamb for He was slain

EDMESTON

SABBATH EVE. L. M.

J. W. S.

1. An-oth-er day has passed a-long, And we are near-er to the tomb; Near-er to join the heav-en-ly song, Or hear the last e-ter-nal doom.
 2. Sweet is the life of Sab-bath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of faith and prayer.
 3. Sea-son of rest, the tran-quil soul, Feels the sweet calm and melts to love; And while these sa-cred mo-ments roll, Faith sees a smil-ing heav-en a - bove.

*Verse is the poetical term for a line of poetry.

1. Sweet peace of conscience, heavenly guest, Come fit thy mansions in my breast. Dis - pel my doubts, my fears con-trol, And heal the an-guish of my soul.

2. Come smiling hope and joy sincere! Come make your constant dwelling here; Still let your presence cheer my heart, Nor sin com-pel you to de-part.

3. Thou God of hope and peace divine! O make these sa - cred pleas-ures mine; For-give my sins my fears re-move, And send the tok - ens of thy love.

Flowing Movement.

MUSIC. L. M.



1. God of my life, thro' all my days, I'll tune the notes of grateful praise; My song shall wake with opening light, And war-ble to the si - lent night.

2. When envious care would break my rest, And grief would tear my throbbing breast, The notes of praise ascending high, Shall check the mur - mur and the sigh.

ZEPHYR. L. M.

W. B. BRADBURY, 1843.

1. Je - sus can make a dy - ing bed Feel soft as down - y pil-lows are; While on his breast I lean my head, And breathe my life out sweet-ly there.

1. How blest the sacred tie that binds In sweet communion kindred minds; How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.
p a cres. - - - m m m e cres. - - - mf dim. - - mp

2. To each the soul of each how dear, What tender love, what ho - ly fear, How doth the gen'rous flame within, Refine from earth and cleanse from sin.

DODDRIDGE.

GRATITUDE. L. M.

1. Great God, we sing that might-y hand, By which supported still we stand; The open-ing year thy mer - cy shows, Let mer-cy crown it till its close.
m e cres. - - - mf cres. - - - f f e Dim. - - - m

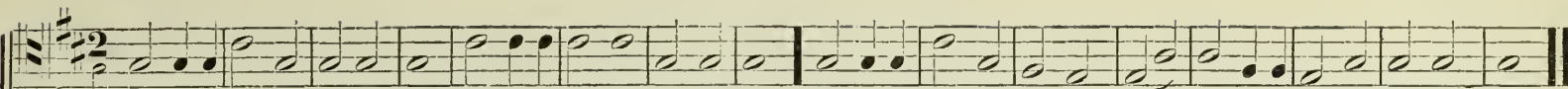
2. In scenes ex-alt-ed or de-pressed, BeThou our joy and Thou our rest; Thy goodness all our hopes shall raise, A-dored thro'all our chang ing days.

Dactylic.

CUMBERLAND. L. M.

1. Ere mountains reared their forms sublime, Or heaven and earth in or-der stood, Be-fore the birth of an - cient time, From everlasting thou art God.

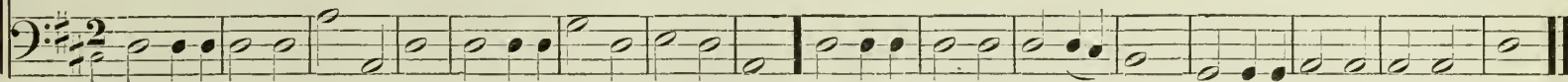
2. A thou-sand a-ges in their flight, With Thee are as a fleet - ing day; Past, present, future to thy sight At once their various scenes display.



1. How blest the righteous when he dies, When sinks a weary soul to rest! How mild-ly beams the clos-ing eye, How gent-ly heaves th' expiring breast.

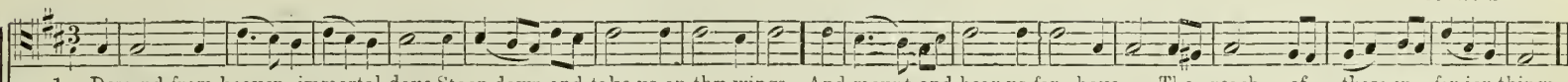


2. So fades the summer cloud away, So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a-long the shore.

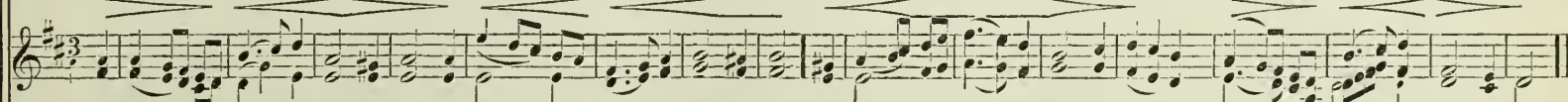


THE WAY. L. M.

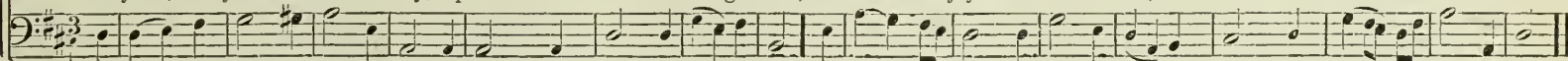
J. W. S.



1. Descend from heaven, immortal dove, Stoop down and take us on thy wings; And mount and bear us far above The reach of these in-fer-ior things.



2. Be-yond, be-yond this low-er sky, Up where e-ter-nal a-ges roll; Where life and joys shall nev-er die, And fruits im-mor-tal feast the soul.



From "PSALMISTA," by per.
Soft and gentle, but not too slow.

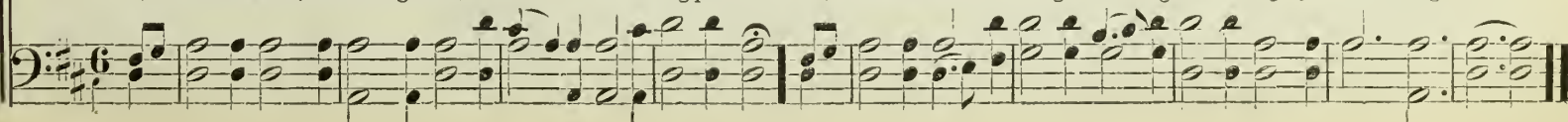
WOODWORTH. L. M.

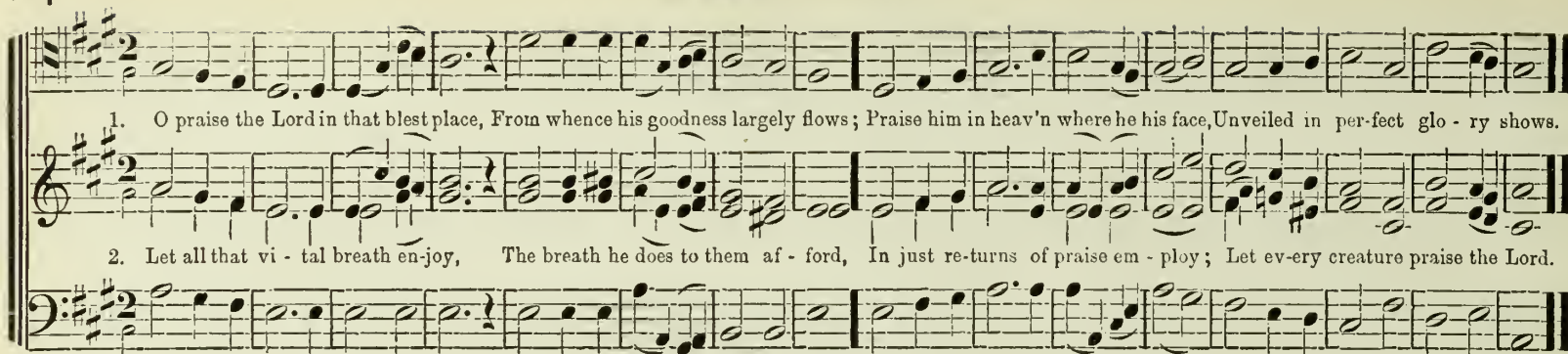
WM. B. BRADBURY.



1. The God of love will sure indulge The flowing tear, the heaving sigh; When his own chil-dren fall a-round, When tender friends and kin-dred die.

2. Yet, not one anxious, murm'ring tho't, Should with our burning passions blend; Nor should our bleeding hearts forget, Th' almighty, ever-last-ing Friend.



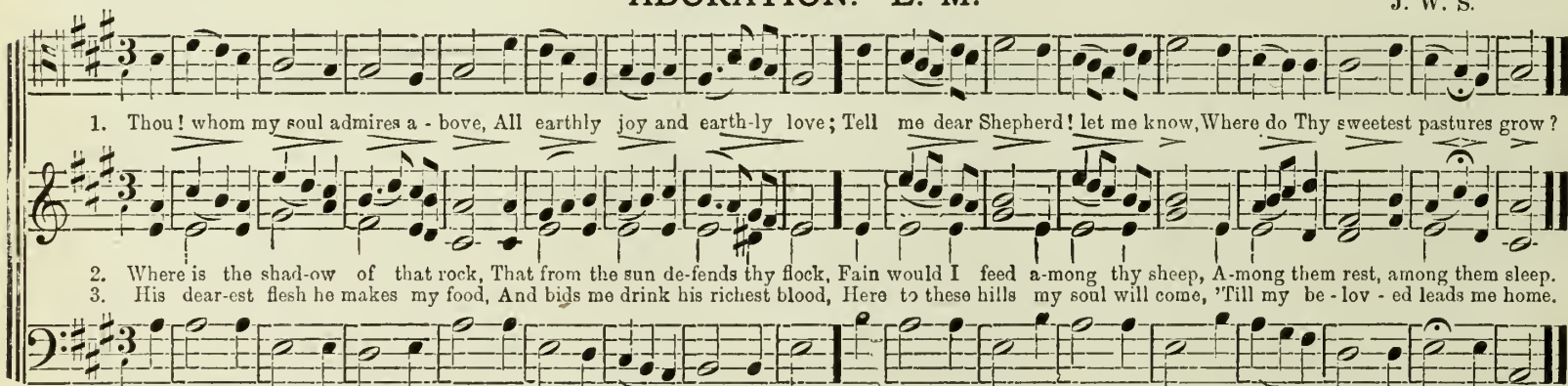


1. O praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heav'n where he his face, Unveiled in per-fect glo - ry shows.

2. Let all that vi - tal breath en-joy, The breath he does to them af - ford, In just re-turms of praise em - ploy; Let ev-ery creature praise the Lord.

ADORATION. L. M.

J. W. S.



1. Thou! whom my soul admires a - bove, All earth-ly joy and earth-ly love; Tell me dear Shepherd! let me know, Where do Thy sweetest pastures grow?

2. Where is the shad-ow of that rock, That from the sun de-fends thy flock, Fain would I feed a-mong thy sheep, A-mong them rest, among them sleep.

3. His dear-est flesh he makes my food, And bids me drink his richest blood, Here to these hills my soul will come, 'Till my be - lov - ed leads me home.

Flowing. And not to slow. Strong accent.

ASPIRATION.* L. M.

From the Normal by request. C. H. CARROLL.


1. My ris-ing soul with strong de-sires, To per-fect hap-pi-ness as-pires; With steady step would tread the road, That leads to heaven, that leads to God.

2. I thirst to drink unmingled love, From the pure Fountain Head above: My Dear-est Lord, I long to be Free from all sin and full of Thee.

* This tune will bear much careful study, It is truly beautiful. (Editor.)

Rec. Bold, animated.

WATERFORD. L. M.

*** 125

1. In Ju-dah God is known and feared, In Is-ra-el his name is great; His tent in Sa-lem he has reared, In Zi-on fixed His roy-al seat.
m p e cres - - - m m e cres - - - a m f Dim - - - a m

2. O Ja-cob's God, at thy com-mand, The char-iot and the horse went down; For thou art dread-ful, who can stand Be-fore the tem-pest of thy frown.

3. From heaven Jehovah judgment gave, The trembling earth stood still and feared, When all the meek on earth to save, For righteous judgment God appeared.

Recitando. Gently.

RESTORATION. L. M.

1. 'Twas like a dream, when by the Lord, From bondage Zion was restored; Our mouths were fill'd with milk, our tongues Were even singing joyful songs.

2. The heathen own'd what God had wrought, Great works, which joy to us have bro't, As Southern streams when fill'd with rain, Lord turn our captive state again.
p - - - a cres. - - - a m cres - mf

3. Who sow in tears, with joy shall reap, Tho' bearing precious seed they weep; While going forth, yet shall they sing When coming back their sheaves they bring.

Recitando. Make a gradual cres in first stanza.

CLEVELAND. L. M.

C. H. CARROLL.

1. Behold the blind their sight receive! Behold the dead awake and live! The dumb speak wonders and the lame Leap like the hart and bless his name.

2. He dies, the heavens in mourning stood; He rises and appears a God; Behold the Lord as-cend-ing high, No more to bleed, no more to die.

1 Join all who love the Savior's name, To sing his ev-er-last-ing fame; Great God, pre-pare each heart and voice, In him for - ev-er to re-joice.

mf - - *Dim.* - *m m e Cres.* - - - *mf* - - - *f* - - -

2 Praise Him in cheerful, grateful songs; To him your highest praise belongs; Bless him who does your heaven prepare, And makes you meet His joy to share.

Legato. MRS. STEELE.

INSPIRATION. L. M.

J. W. S.

1 Oh for a sweet in-spir-ing ray, To an-i-mate our feeble strains, From the bright realms of endless day, The blissful realms where Jesus reigns. The blissful realms where Josus reigns.

2 There all the fol-l'-wers of the Lamb, Shall join at last the heav'nly choir: O may the joy in-spir-ing theme, A-wake our faith and warm desire, Awake our faith and warm desire.

WATTS. *Tenderly, but not too slow. Andante*

HUMILITY. L. M.

J. W. S.

1. When I sur-vey the won-drous cross On which the prince of glo - ry died, My rich-est gain I count but loss, And pour contempt on all my pride.

2. For - bid it, Lord, that I should boast; Save in the death of Christ, my God; All the vain things that charm me most, I sac-ri-fice them to thy blood.

1. My God, my King, Thy various praise, Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song.

2. The wings of every hour shall bear, Some grateful tribute to Thine ear; And every setting sun shall see, New songs of praise upraised to Thee.

HYDE. *Should be sung without interlude.*

NASHVILLE. L. M.

D. H. CAMPBELL.

1. Dear Sav-ior, if these lambs should stray, From Thy secure enclosure's bound, And tossed by worldly joys a-way, A-mong the thoughtless crowd be found, *cres.*

2. Re-mem-ber still that they are Thine, That Thy dear sacred name they bear; Think that the seal of love divine, The sign of covenant grace they wear.

GRIGG.

GRAVES. L. M.

J. WILLIAM SUFFERN.

1. Be-hold a stranger at the door! He gen-tly knocks, has knocked before; Has wait-ed long, is wait-ing still; You treat no oth-er friend so ill.

2. Oh! love-ly at-ti-tude, He stands With melting heart and loaded hands; Oh! matchless kindness, and He shows, This matchless kindness to His foes.

THE ANGEL'S SONG. L. M.

CAMPBELL. *Andante.*

J. WILLIAM SUFFERN.

1. When Jordan hushed his waters still, And silence slept on Zion's hill: Bethlehem's shepherds thro' the night, Watched o'er their flocks by starry light, Watched o'er their flocks by starry night.

2. Hark! from the midnight hills a-round, A voice of more than mortal sound, In distant hal-le-lu-jahs stole, Wild murmuring o'er the raptured soul, Wild murmuring o'er the raptured soul.

3. On wheels of light, on wings of flame, The glorious hosts of Zion came; High heaven with songs of triumph rung, While thus they struck their harps and sung, While thus they struck their harps and sung.

4. 'O Zi-on lift thy raptured eye; The long ex-pect-ed hour is nigh; Renewed crea-tion smiles again, The Prince of Salem comes to reign, The Prince of Salem comes to reign.

COME TO ME. L. M.

Mixed form of measure. Tenderly. Andante.

WM. T. ROGERS.

1. With tear-ful eyes I look a-round, Life seems a dark and stormy sea; Yet midst the gloom, I hear a sound, A heavenly whisper, "Come to me."

2. It tells me of a place of rest, It tells me where my soul may flee: Oh! to the wea-ry, faint, oppressed, How sweet the bidding, "Come to me."

3. Come, for ye all must fail and die! Earth is no rest-ing place for thee; Heavenward direct thy weeping eye, I am thy portion, "Come to me."

4. O voice of mer-cy, voice of love! In con-flict, grief and ag-o-ny; Sup-port me, cheer me from a-bove! And gently whisper: "Come to me."

* The pause should only be used in appropriate hymns.

Andante.

WAVE. L. M.

J. P. NORTON. ✱ 129

1. To Thee, most Ho - ly and most High! To Thee we bring our thank-ful praise; Thy works de-clare Thy name is nigh, Thy works of won - der and of grace.

2. Now shall the Lord ex - alt the just, And while He tram- ples on the proud, And lays their glo - ry in the dust Our lips shall sing his praise a - loud,

f m cres. mf f dim. m

WATTS. *Legato. Flowing movement.*
With a marked accent.

WATERLOO. L. M.

J. Wm. SUFFERN. 1876

1. Far from my thoughts vain world be gone, Let my religious hours a-lone; Fain would my eyes my Sav-ior see, I wait, a vis - it Lord from Thee.

2. O warm my heart with ho-ly fire, And kin-dle there a pure de - sire; Come, Sa-cred Spir - it from a - bove, And fill my soul with heavenly love.

Mrs. MACKAY. *Tenderly. Andante.*

REST. L. M. (M. N. C. N.)

W. B. BRADBURY. 1847

1. A-sleep in Je - sus! bless-ed sleep, From which none ever wake to weep; A calm and un - dis-turbed re- pose, Un-bro-ken by the last of foes.

2. A-sleep in Je - sus! oh how sweet, To be for such a slum-ber meet! With ho-ly con - fi- dence to sing, That death hath lost its venom'd sting

1. Je-ho-vah reigns, His throne is high, His robes are light and ma-jes-ty; His glo-ry shines with beams so bright, No mortal can sus-tain the sight.
m e cres mf f e dim mf m e cres mf cres f dim m

2. Through all his works His wisdom shines, And baffles Sa-tan's deep de-signs; His power is sovereign to ful-fill The no-blast counsels of His will.

3. And will this glorious Lord descend To be my fath-er and my friend? Then let my songs with an-gels join; Heaven is secure if God is mine.

MONTROSE. L. M.

1. Hail! morning known among the blest, Morning of hope and joy and love, Of heavenly peace and ho-ly rest, Pledge of the end-less rest a-bove.

2. De-scend, O spir-it of the Lord! Thy fire to ev-ery bo-som bring; Then shall our ar-dent hearts accord And teach our lips God's praise to sing.

Maestoso.

GENESEIO. L. M.

R. A. KINZIE,

1. The Lord is King! Lift up your voice, O earth and all ye heavens rejoice. From world to world the joy shall ring, "The Lord, on-nip-o-tent is King,"

2. The Lord is King! Who then shall dare Re-sist Thy will, distrust Thy care? Ho-ly and true are all Thy ways, Let ev-ery creature speak Thy praise.

Tenderly but not too slow. Legato.

INVITATION. L. M.

*** 131

1. Come hither all ye weary souls, Ye heav-y la-den Sinners come! I'll give you rest from all your toils, And raise you to my heavenly home.

2. They shall find rest that learn of me I'm of a meek and low-ly mind; But pas-sion ra-ges like the sea, And pride is rest-less as the wind.

The musical score for 'INVITATION. L. M.' is written in 3/4 time with a key signature of one flat (B-flat). It features two systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the vocal line.

Andante.

NUNDA. L. M.

1. My God! where'er my longing heart! Its grateful tri-bute would impart, In vain my boldest tho'ts a - rise, I sink to earth, and lose the skies.

2. Thy name in-spires the harps a-bove, With harmony and praise and love; That grace which tunes th' immortal strings Looks kindly down on mortal things.

3. Oh! let thy grace guide every song, And fill my heart and tune my tongue; Then shall the strain harmonious flow, And heaven's sweet work begin below.

The musical score for 'NUNDA. L. M.' is written in 4/4 time with a key signature of one flat (B-flat). It features two systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the vocal line.

Andante. Gently and soft.

SECURITY. L. M.

GUGLIELMO RITTA.

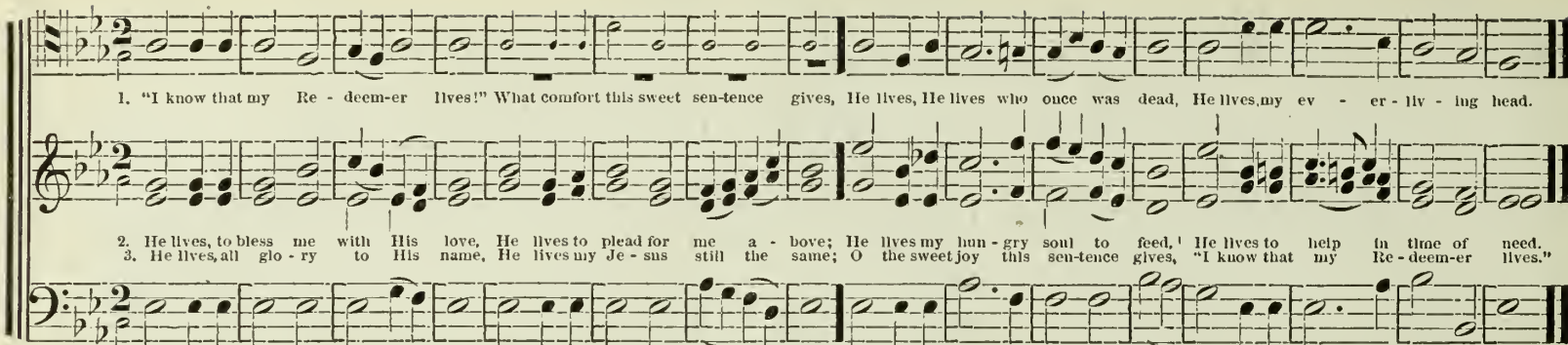
1. I lay my bod-y down to sleep, Peace is the pil-low for my head, While well appointed an-gels keep, Their watchful stations round my bed.

2. Now when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to rouse my tomb, With sweetsalvation in the sound,

The musical score for 'SECURITY. L. M.' is written in 2/4 time with a key signature of one flat (B-flat). It features two systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the vocal line.

CURTAIN. L. M.

J. T. GRAPE.



1. "I know that my Re-deem-er lives!" What comfort this sweet sen-tence gives, He lives, He lives who once was dead, He lives, my ev-er-ly-ing head.

2. He lives, to bless me with His love, He lives to plead for me a-bove; He lives my hun-gry soul to feed, He lives to help in time of need.

3. He lives, all glo-ry to His name, He lives my Je-sus still the same; O the sweet joy this sen-tence gives, "I know that my Re-deem-er lives."

Flowing. Legato.

PERFECTION. L. M.

J. BAKER HAWKINS.



1. Now in a song of grateful praise, To my dear Lord my voice I'll raise, With all His saints I'll join to tell, That Je-sus hath done all things well.

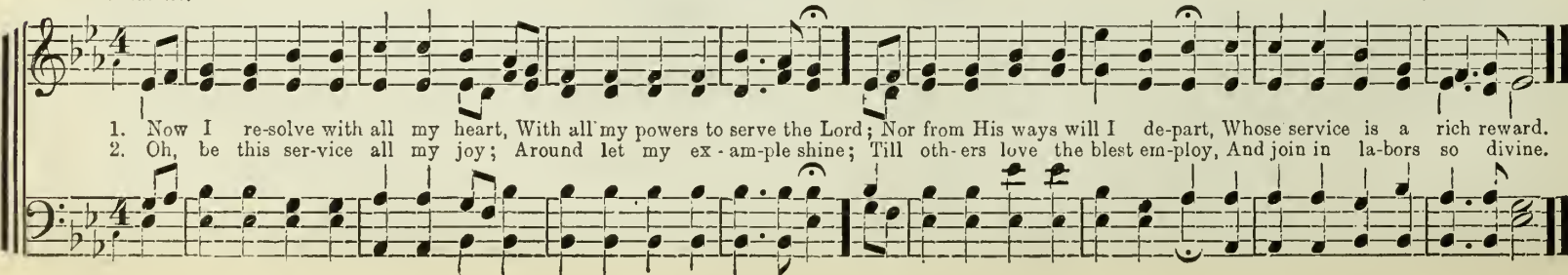
2. Wis-dom and power and love di-vine, In all His works unrivalled shine, And force the wondering world to tell, That He a-lone did all things well.

3. And when I stand be-fore the throne, And all His ways are fully known Our hearts in gladest strains shall tell, That Je-sus hath done all things well.

Andante.

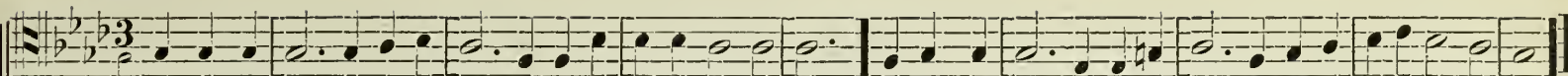
MONMOUTH. L. M.

G. RITTA.

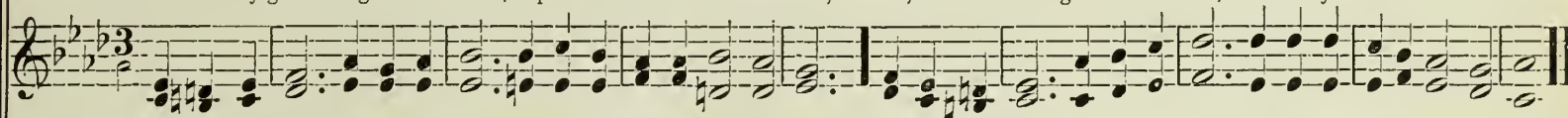


1. Now I re-solve with all my heart, With all my powers to serve the Lord; Nor from His ways will I de-part, Whose service is a rich reward.

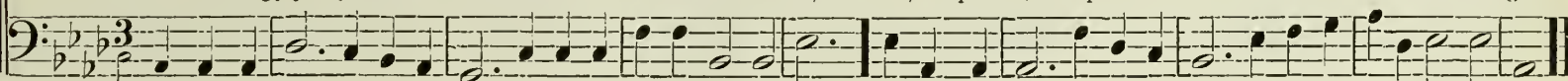
2. Oh, be this ser-vice all my joy; Around let my ex-am-ple shine; Till oth-ers love the blest em-ploy, And join in la-bors so divine.



1. They pray the best who pray and watch, They watch the best who watch and pray; They hear Christ's fingers on the latch, Whether he comes by night or day.
 2. Whether they guard the gates and watch, Or pa-tient toil for Him and wait; They hear His fin - gers on the latch, If ear-ly he doth come or late.

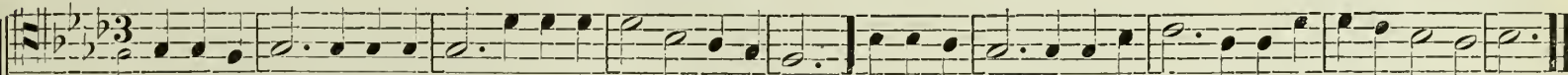


3. With trembling joy they hail their Lord, And haste His welcome feet to kiss, While He, well pleased, doth speak the word That thrills them with unending bliss.

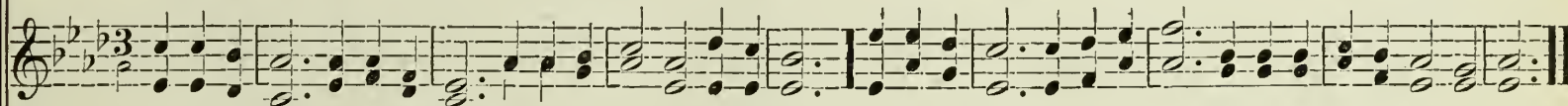
*Allegretto. Staccato a poco.*

HERALD. L. M.

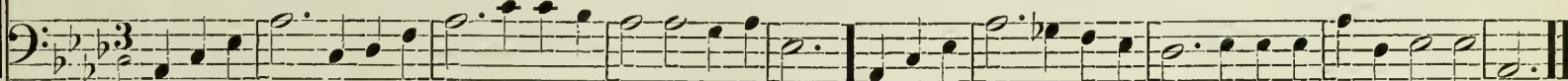
G. W. REASER.



1. Ye christian her-alds, go, proclaim Sal-va-tion in Im-manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.



2. He'll shield you with a wall of fire, With flaming zeal your breast inspire; Bid rag-ing winds their fu-ry cease, And hush the tem-pest in-to peace.

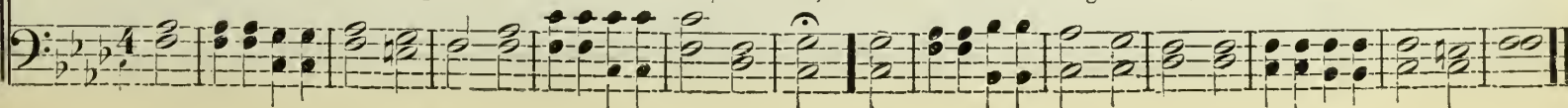
*(Elegiac.) Andante*

MOUNT OLIVET. L. M.

J. W. SUFFERN.



1. 'Tis midnight, and on Ol-ive's brow, The star is dimm'd that lately shone; 'Tis midnight in the gar-den now, The suff'ring Savior prays a-lone.
 2. 'Tis midnight, and for oth-er's guilt, The man of sor-rows weeps in blood; Yet He who hath in an-guish knelt, Is not for-sa-ken by His God.



LITCH-FIELD. L. M.

Arr. by J. W. S.

1. Now let my soul e - ter - nal King! To Thee its grate-ful tri-bute bring; Myknee with humble homage bow, My tongue perform its solemn vow.

2. All na-turesings thy boundless love, In worlds below, and worlds above; But in Thy blessed word I trace, Di - vin - er won-ders of Thy grace.

3. For love like this, O let my song Through endless years Thy praise prolong; Let distant climes Thy name adore, till time and nature are no more.

Legato. Slowly and tenderly.

JEWELL. L. M.

J. WILLIAM SUFFERN.

1. Come dearest Lord! descend and dwell, By faith and love in ev - ery breast; Then shall we know and taste and feel, The joys that cannot be ex-pressed.

2. Come, fill our hearts with inward strength, Make our enlarged souls possess, And learn the height and breadth and length, Of thine eternal love and grace.

WATTS. Chorale.

CARTER. L. M.

J. WILLIAM SUFFERN.

1. Thee, will I love, O Lord my strength, My rock, my tower, my high defence; Thy mighty arm shall be my trust, For I have found salvation thence.

2. My song for-ev - er shall re - cord, How great His love in ev-ery hour, Give the full glo - ry to the Lord, Due to His gracious love and power.

* (Andante) signifies, with a distinct articulation,

ELEGY. L. M.

135

Elegiac. Slowly and Tenderly.

J. WILLIAM SUFFERN.

1. Soft be the gently breathing notes, That sing the Savior's dying love: Soft as the evening zephyr floats, And soft as tune-ful lyres a-bove.
p e cres dim p m e dim pp mp e cres m e dim p

2. Soft as the morning dews descend, While warbling birds exulting soar; So soft to our Almighty Friend, Be ev-ery sigh our bosoms pour.
p e cres dim p m e dim pp mp e cres m e dim p

3. Pure as the breath of vernal skies, So pure let our contrition be; And purely let our sorrows rise, To him who bled up-on the tree.
p e cres dim p m e dim pp mp e cres m e dim p

LELAND. L. M.

S. L. BOVIER. *Slowly.*

S. L. BOVIER.

1. Why cling we so to this frail life? These trans ient scenes of sin and strife? Tis but a fleet-ing empty dream, A bubble on times mighty stream.

2. Why shrink we so from death's embrace? And dread the grave's calm resting place? Tis but the gate-way to that home, Where weary feet no more shall roam.

3. Death, 'tis the cap-tive soul's re-lease; The grave, the body's rest-ing place; And far be-yond all care and pain, In sweetest bliss the soul shall reign.

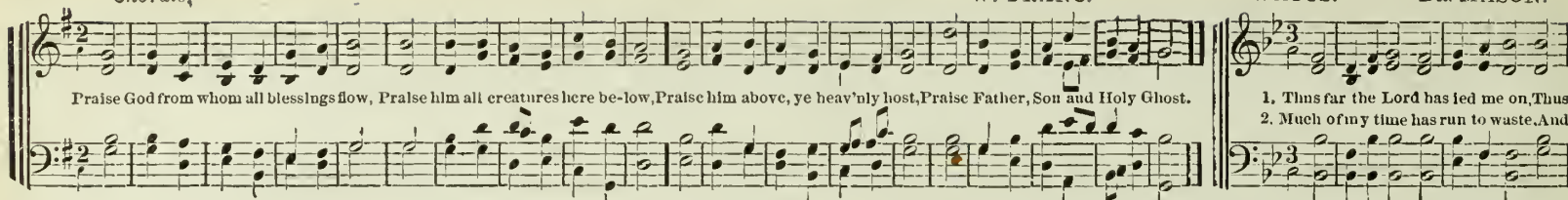
4. Then cease my soul thy doubts and fears, And wait in hope, appointed years; And when thy Lord shall hid thee come, Then rise with joy to heav'n thy home.

Chorale,

W. FRANC.

WATTS.

DR. MASON.

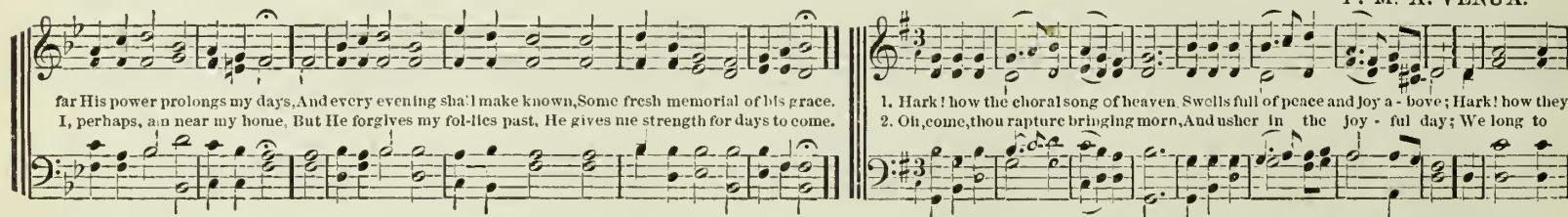


Praise God from whom all blessings flow, Praise him all creatures here be-low, Praise him above, ye heav'nly host, Praise Father, Son and Holy Ghost.

1. Thus far the Lord has led me on, Thus
2. Much of my time has run to waste, And

PARK STREET, (or VENUA.) L. M.

F. M. A. VENUA.



far His power prolongs my days, And every evening shal' make known, Some fresh memorial of His grace.
I, perhaps, am near my home, But He forgives my fol-lies past, He gives me strength for days to come.

1. Hark! how the choral song of heaven, Swells full of peace and joy a-bove; Hark! how they
2. Oh, come, thou rapture bringing morn, And usher in the joy-ful day; We long to

MISSIONARY CHANT. L. M.

(Or Key B.A.)

CHAS. ZEUNER. (1832.)



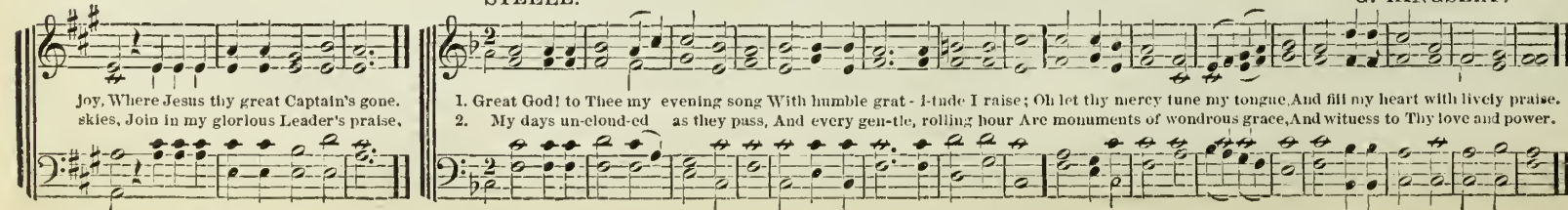
strike their golden harps, And raise the tuneful notes of love, And raise the tuneful notes of love,
see the rising sun, Drive all those clouds of grief away, Drive all those clouds of grief away.

1. Stand up, my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless
There shal' I wear a starry crown, And triumph in almighty grace; While all the armies of thine

FEDERAL STREET. L. M.

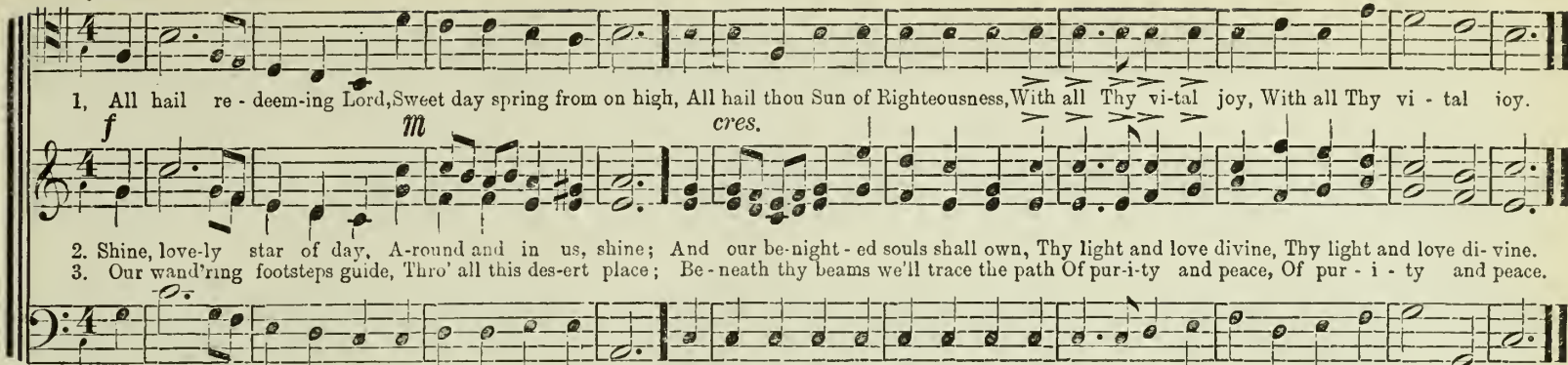
STEELE.

G. KINGSLEY.



Joy, Where Jesus thy great Captain's gone,
skies, Join in my glorious Leader's praise,

1. Great God! to Thee my evening song With humble grat-itude I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.
2. My days un-cloud-ed as they pass, And every gen-tle, rolling hour Are monuments of wondrous grace, And witness to Thy love and power.



1. All hail re-deem-ing Lord, Sweet day spring from on high, All hail thou Sun of Righteousness, With all Thy vi-tal joy, With all Thy vi-tal ioy.

f m cres.

2. Shine, love-ly star of day, A-round and in us, shine; And our be-night-ed souls shall own, Thy light and love divine, Thy light and love di-vine.

3. Our wand'ring footsteps guide, Thro' all this des-ert place; Be-neath thy beams we'll trace the path Of pur-i-ty and peace, Of pur-i-ty and peace.



1. Out of the depths of woe, To Thee, O Lord, I cry; Darkness surrounds me, but I know, That Thou art ev-er nigh.

m e dim. mp cres. p e cres. a poco.

2. Humbly on Thee I wait, Con-fess-ing all my sins Lord, I am knocking at the gate, O-pen and take me in.



1. My soul, be on thy guard, Ten-thous-and foes a-rise; And hosts of sin are press-ing hard, To draw thee from the skies.

2. Oh watch, and fight, and pray, The bat-tle ne'er give o'er; Re-new it bold-ly ev-ery day, And help di-vine im-plore.

RESURRECTION. S. M.

DR. J. D. VINTON.

1. The Lord is ris - en in - deed, The grave hath lost its pray; With Him shall rise the ransomed seed, To reign in end - less day.

2. The Lord is ris - en in - deed, He lives to die no more, He lives, His peo - ple's cause to plead, Whose curse and shame He bore.

3. Then wake your gold - en lyres, And strike each cheer - ful chord; Join, all ye bright ce - les - tial choirs! To sing our ris en Lord.

Andante.

ELMER. S. M.

C.H.C.

1. Thou God of sov'reign grace, In mer - cy now ap - pear; We long to see Thy smil - ing face, And feel that Thou art near.

2. Re - ceive these lambs to - day, O Shep - herd of the flock, And wash the stains of guilt a - way Be - side the smit - ten Rock.

ST. THOMAS. S. M.

1. O God to earth in - cline, With mer - cies from a - bove; And let Thy presence round us shine, With beams of heavenly love.

2. Now let the world a - gree, One gen - 'ral song to raise; 'Let all man-kind pre - sent to Thee, Their songs of grate - ful praise.

1. Far from my heavenly home, Far from my Fath-er's breast, Fainting, I cry; "Blest Spir - it, come And speed me to my rest."

mp m m dim. p mp

2. My spir - it heavenward turns, And fain would thith-er flee; My heart, O Zi - on, droops and yearns, When I re - mem-ber thee.
 1. I was a wand'ring sheep, I did not love the fold: I did not love my Shepherd's voice, I would not be con-trolled

Up - on the wil-lows long, My harp has si - lent hung: How should I sing a cheer - ful song, Till Thou in-spire my tongue.

p e cres. mp m cres.

God of my life be near; On Thee my hopes I cast; Oh, guide me through the des - ert here, And bring me home at last.
 I was a way-ward child, I did not love my home, I did not love my Fath - er's voice, I loved a - far to roam.

WATTS. *With Devotion*

COMMUNION. S. M.

J. W. S.

1. Je - sus in-vites His saints, To meet a-round His board; There pardoned re-bels sit, And hold Communion with their Lord, Communion with their Lord.
 2. This ho-ly bread and wine, Maintains our faint-ing breath; By union with our living Lord, And interest in His death, And interest in His death.

m p m cres. poco, a dim.

1. Come, king-dom of our God, Sweet reign of light and love; Shed peace, and hope, and joy a-broad, And wis-dom from a - bove.

m

2. Come, king-dom of our God, And make the broad earth thine; Stretch o'er her lands and isles the rod That flowers with grace di - vine.

HEART.

INVOCATION. S. M. (For Choir.)

* * *

1. Come, Ho - ly Spir - it, come! Let Thy bright beams a-rise; Dis - pel the sor - row from our minds, The dark - ness from our eyes

2. Re - vive our droop-ing faith, Our doubts and fears re-move; And kin - dle in our breasts the flame, Of nev - er dy - ing love.

3. Come, Ho - ly Spir - it, come, Our minds from bond-age free, Then shall we know and praise and love, And feel, we're owned by Thee.

CAREY.

DOVER. S. M. (For Congregation.)

HASTINGS. 1830.

mp e cres. m

1. One sweet-ly sol - emn thought, Comes to me o'er and o'er; Near - er my home, to - day, am I, Than e'er I've been be - fore.

2. Near - er my Fa - ther's house, Where many man - sions be! Near - er to - day the great White Throne, Near - er the Crys - tal sea.

1. Lord bid Thy light a - rise, On all Thy peo-ple here; And when we raise our longing eyes Oh, may we find Thee near! Oh, may we find Thee near

mf *m e cres. m mf*

2. Thy Ho-ly Spir-it send, To quicken ev-ery soul; And hearts the most rebellious bend, To Thy di-vine con-trol, To Thy di-vine con-trol.

3. Let all that own Thy name, Thy sa-cred im-age bear; And light in ev-ery heart the flame Of watchfulness and prayer, Of watchfulness and prayer.

AUBER.

ACKLEY. S. M.

J. H. LESLIE.

1. Sweet is the work, O Lord, Thy glo-rious name to sing; To praise and pray, to hear Thy word, And grate-ful offerings bring.

m e cres. mf e dim.

2. Sweet at the dawn-ing light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell.

3. Sweet on this day of rest, To join the heart and voice, With those who love and serve Thee best, And in Thy name re-joice.

STEELE. *Gently.*

CLOSING PRAYER. S. M.

C. H. CARROLL

1. The day of praise is done; The even-ing shad-ows fall; Yet pass not from us with the sun, True Light that lightenest all!

2. Shine Thou with-in us then, And day that knows no end; Till songs of an-gels and of men, In per-fect praise shall blend.

1. I love Thy king-dom, Lord, The house of thine a-bode, The church our blest Re-deem-er saved, With His own pre-cious blood. *m e cres. m e cres. mf dim. ritard. a poco.*

2. Be-yond my high-est joy, I prize her heavenly ways; Her sweet com-mun-ion, sol-emn vows, Her hymns of love and praise.

3. Sure as Thy truth shall last, To Zi-on shall be given, The bright-est glo-ries earth can yield, And brighter bliss of heaven.

MONTGOMERY. (Chorale.)

BEYOND. S. M.

1. Oh, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean's depths to sound, Or pierce to eith-er pole.

2. The world can nev-er give, The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears, There is a life a-bove, Un-meas-ured by the flight of years; And all that life is love.

S. F. SMITH. Elegiac.

BONAR. S. M.

J. B. HAWKINS.

1. O for the death of those, Who slum-ber in the Lord; O be like theirs, my last re- pose, Like theirs, my last re-ward.

2. Their ran-somed spir-its soar, On wings of faith and love; To meet the Sav-ior they a-dore, And reign with Him a-bove.

1. My God per-mit my tongue This joy, to call Thee mine; And let my earth-ly cries pre-vail, To taste Thy love di-vine.

2. For life with-out Thy love, No rel-ish can af-ford; No joy can be com-pared to this, To serve and please the Lord.

STEELE.
Legato.

HARLAND. S. M

Dr. M. J. MUNGER.

1. While my Re-deem-er's near, My Shep-herd and my guide; I'll bid fare-well to anxious fear, My wants are all sup-plied.

2. Dear Shep-herd, if I stray, My wand'-ring feet re-store; To thy fair pas-tures guide my way, And let me rove no more.

Tenderly.

REMEMBRANCE. S. M. (For Funeral occasions.)

D. H. CAMPBELL.

p e cres. dim.

mp e dim.

p mp e cres.

m e dim. a poco.

1. Go to thy rest fair child, Go to thy dream-less bed; While yet so gen-tle, un-de-filed, With bless-ings on thy head.

2. Fresh ro-ses in thy hand, Buds on thy pil-low laid; Haste from this dark and fear-ful world, Where flow-ers quick-ly fade.

SOLDIERS OF CHRIST. S. M.

1. Soldiers of Christ, a-rise, And gird your armor on, Strong in the strength which God supplies, Thro' His e - ter - nal Son;

2. Stand then in His great might, With all His strength endued;

And take to arm you for the fight, The pan - o - ply of God.

3. Stand then against your foes, In close and firm ar-ray;

Le-gions of wi - ly fiends op-pose; Throughout the e - vil day.

Strong in the Lord of Hosts, And in His mighty power; Who in the strength of Jesus trusts, is more, is more is more than Conquerer.

Who trusts, who trusts,

That having all things done, And all your conflicts past,
From strength to strength go on. Wrestle and fight and pray,

You may o'er come thro' Christ alone, Thro' Christ, thro' Christ, And stand entire at last.
Tread all the powers of darkness down, Tread all tread all, And win the well-fought day.

3. and win. and win,

1. is more, is more,
2. a-lone, a-lone,

WATTS. S. M.

G. RITTA.

m

mf

m e cres mf cres

f

1. My God, my life, my love, To Thee, to Thee, I call; I can not live, if thou re move, For Thou art all in all, For Thou art all in all.
2. Thou art the sea of love, Where all my pleasures roll; The cir-cle where my passions move, And cen-ter of my soul, And cen-ter of my soul.

1. I stand on Zi-on's Mount, And view my star-ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

m e cres. mf

2. The lof-ty hills and towers, That lift their heads on high, Shall all be lev-eled low in dust, Their ve-ry names shall die.

3. The vault-ed heavens shall fall, Built by Je-ho-vah's hands, But firm-er than the heavens, the Rock Of my Sal-va-tion stands.

THE SAVIOR CALLS. S. M.

1. The Sav-ior kindly calls, Our chil-dren to His breast; He folds them in His gra-cious arms, Him-self de-claims them blest.

2. "Let them approach," He cries, Nor scorn their hum-ble claim, The heirs of heaven are such as these, For such as these I came.

3. With joy we bring them, Lord, De-vot-ing them to Thee, Im-plor-ing, that as we are Thine, Thine may our off-spring be.

MASONTOWN. S. M.

A. S. LONGENECKER.

m e cres. mf f e dim. a m m e cres.

1. Thy name, Al-mighty Lord, Shall sound through distant lands; Great is Thy grace and sure Thy word; Thy truth for-ev-er stands.

2. Far be Thine hon-or spread, And long Thy praise en-dure; Till morn-ing light and evening shade, Shall be ex-changed no more.

ARMS. S. M.

REV. O. O. McCLEAN, D. D.

1. Oh! cease, my wand'ring soul, On rest-less wings to roam; All the wide world to eith - er pole, Has not for thee a home.

2. Be - hold the ark of God, Be - hold the o - pen door; Hast - en to gain that dear a - bode, And rove, my soul, no more.

3. There safe thou shalt a - bide, There sweet shall be thy rest; And ev - ery long - ing sat - is - fied, With full sal - va - tion blest.

Study the Expression.

EVENING. S. M.

J. W. S.

1. The hours of ev'n - ing close; Its lengthened shad - ows drawn, O'er scenes of earth, in - vite re - pose, And wait the Sab - bath dawn.

2. So let its calm pre - vail, O'er forms of out - ward care; Nor tho't for "man - y things" as - sail, The still re - treat of pray'r.

3. Our guar - dian shep - herd near, His watchful eye will keep; And safe from vi - o - lence and fear, Will fold his flock to sleep.

End last stanza pp.

DODDRIDGE.

GATES. S. M.

J. H. LESLIE.

mp e cres. dim. m mf m e cres. dim. Coda.

1. Dear Savior! we are Thine, By ev - er - last - ing bands; Our hearts, our souls, we would resign Entire - ly to Thy hands, En - tire - ly to Thy hands.

2. To Thee we still would cleave, With ever glowing zeal, If millions tempt us Christ to leave, Oh, let them ne'er prevail, Oh, let them ne'er pre - vail.

1. Ye trembling captives, hear The gos-pel trumpet's sound; No mu-sic more can charm the ear, Or heal the heart-felt wound.

2. 'Tis not the trump of war, Nor Si-nai's aw-ful roar; Sal-va-tion's news it spreads a-far, And vengeance is no more.

3. For-giveness, love and peace, Glad heav'n aloud pro-claims; And earth the ju-bi-lee re-lease, With eag-er rap-ture claims.

BEDDOME. *With great pathos. Elegiac.*

LENA. S. M.

J. W. S.

1. Did Christ o'er sinners weep, And shall our cheeks be dry? Let floods of pen-i-tential grief, Burst forth from ev-ry eye.

2. The Son of God in tears, The an-gels wond'ring see! Be thou as-ton-ished, O my Soul! He shed those tears for thee.

3. He wept that we might weep, Each sin demands a tear; In heav'n a-lone no sin is found, There is no weep-ing there.

RAY PALMER.

DAWN. S. M.

E. P. PARKER. BY PER.

1. And is there Lord a rest For wea-ry souls designed, Where not a care shall stir their breast, Or sor-row en-trance find?

2. My soul would thith-er tend, While toilsome years are given; Then let me, gracious God, as-cend To sweet re- pose in heaven.

WARDLAW. S. M.

J. WILLIAM SUFFERN.

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please, Whose kind designs to serve and please, Through all their actions run.

m e cres. f dim. m e cres. f

2. Blest is the pi-ous house, Where zeal and friendship meet, Their songs of praise, their mingled vows Their songs of praise their mingled vows. Make their communion sweet.
 3. Thus on the heavenly hills, The saints are blessed above; Where joy like morning dew distills, Where joy like morning dew dis-tills, And all the air is love.

Choir tune.

IDA. S. M.

1. Se - cure I lay me down, Be - neath His guardian care; I slept, and I a - woke and found, My kind Pre - ser - ver near.

Theme..... Theme.....

2. O how shall I re - pay, The boun-ties of my God! This fee - ble spir - it pants be-neath The pleas-ing, pain-ful load.

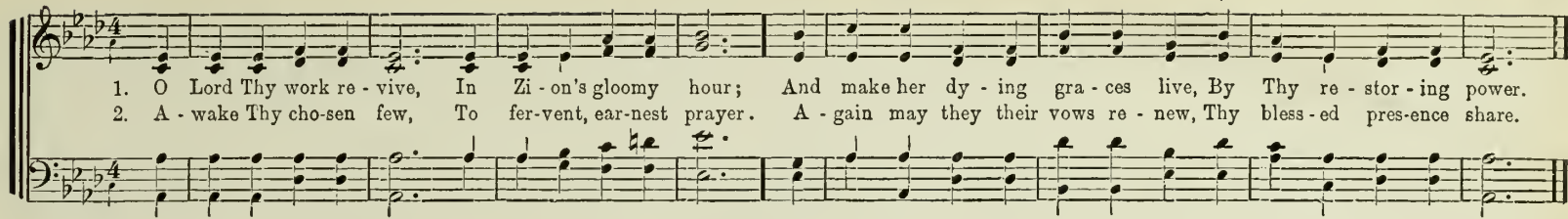
WARDLAW.

MARGATE. S. M.

m e cres. mf mf

1. O Lord, our God. a - rise; The cause of truth maintain; And wide o'er all the peo-pled world, Ex-tend her bless - ed reign.
 2. Thou Prince of life! a - rise; Nor let Thy glo - ry cease; Far spread the con - quests of Thy grace, And bless the earth with peace.

Tenor

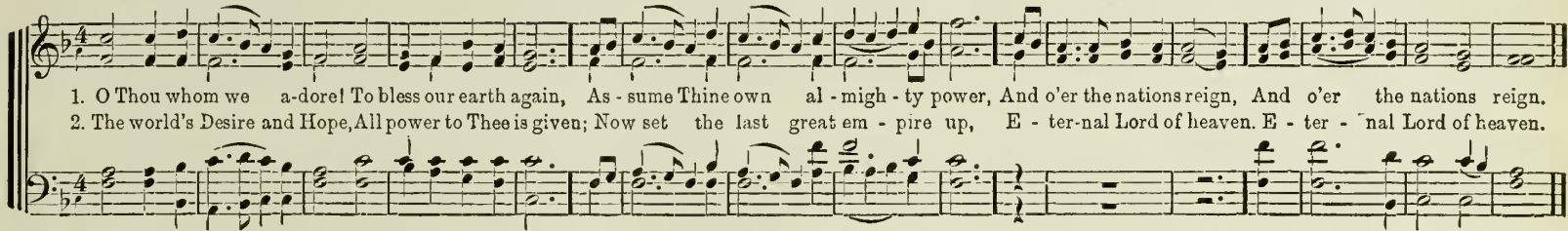


1. O Lord Thy work re - vive, In Zi - on's gloomy hour; And make her dy - ing gra - ces live, By Thy re - stor - ing power.
2. A - wake Thy cho - sen few, To fer - vent, ear - nest prayer. A - gain may they their vows re - new, Thy bless - ed pres - ence share.

Not too slow.

LUTHER. S. M.

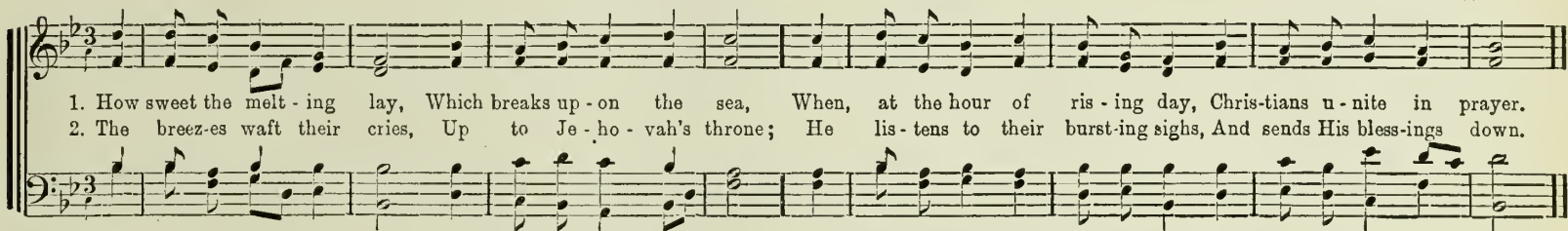
From the "MANHATTAN COLL." DR. THOS. HASTINGS.



1. O Thou whom we a - dore! To bless our earth again, As - sume Thine own al - migh - ty power, And o'er the nations reign, And o'er the nations reign.
2. The world's Desire and Hope, All power to Thee is given; Now set the last great em - pire up, E - ter - nal Lord of heaven. E - ter - nal Lord of heaven.

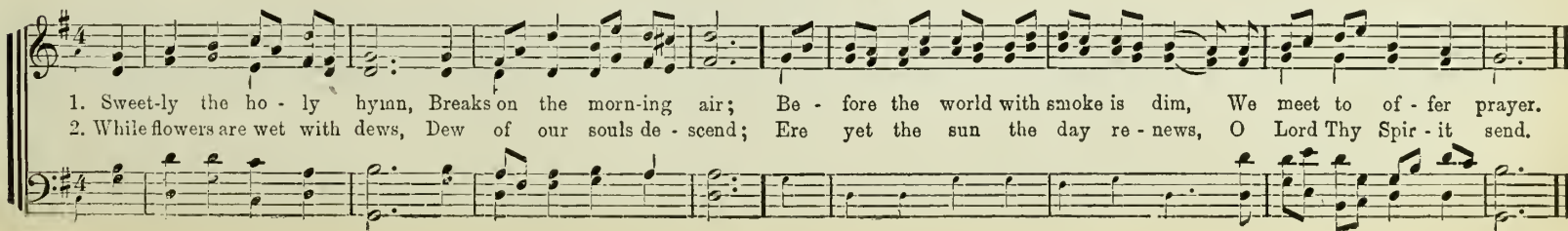
STATE STREET. S. M.

J. C. WOODMAN.

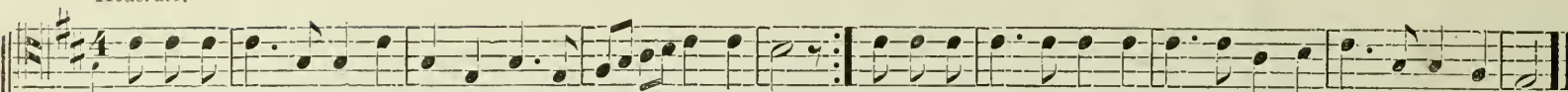


1. How sweet the melt - ing lay, Which breaks up - on the sea, When, at the hour of ris - ing day, Chris - tians u - nite in prayer.
2. The breez - es waft their cries, Up to Je - ho - vah's throne; He lis - tens to their burst - ing sighs, And sends His bless - ings down.

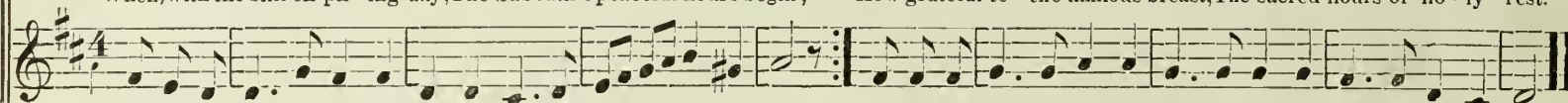
SHIRLAND. S. M.



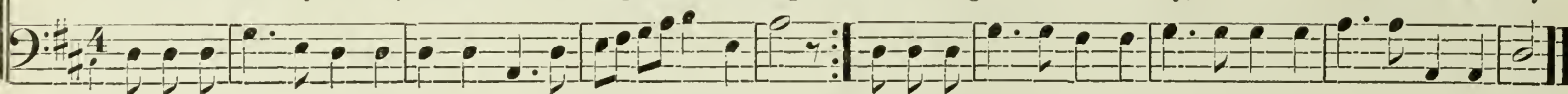
1. Sweet - ly the ho - ly hymn, Breaks on the morn - ing air; Be - fore the world with smoke is dim, We meet to of - fer prayer.
2. While flowers are wet with dews, Dew of our souls de - scend; Ere yet the sun the day re - news, O Lord Thy Spir - it send.

Moderato.

1. Sweet is the last, the part-ing ray, Which ushers pla-cid evening in;
When, with the still ex-pir-ing day, The Sabbath's peaceful hours begin; How grateful to the anxious breast, The sacred hours of ho-ly rest.

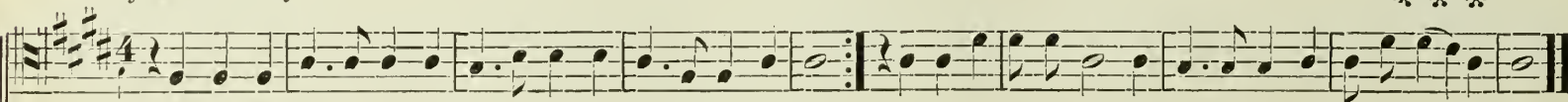


2. Oft as the peaceful hour shall come, Lord raise my thoughts from earthly things,
And bear them to my heavenly home. On faith and hope's celestial wings; Till the last gleam of life de-cay, In one e-ter-nal Sabbath day.

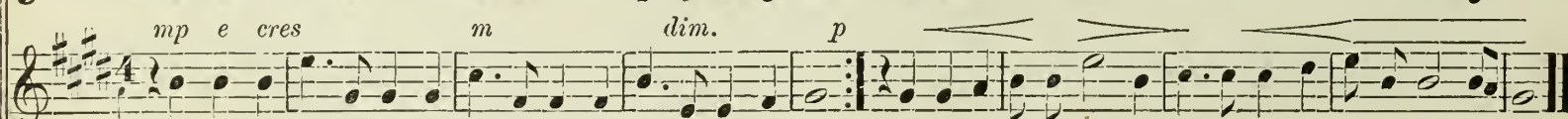
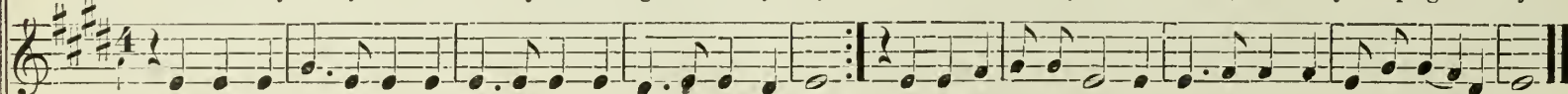


FESSENDEN. 1st P. M. or (L. M. 6 verses.) (II, 3.)

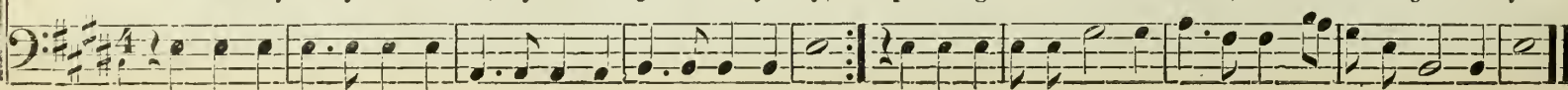
Larghetto. Tenderly.



1. Fath-er of mer-cies, God of love! Oh! hear an humble suppliant's cry;
Bend from thy loft-y seat a-bove, Thy throne of glorious ma-jes-ty Oh deign to hear my mournful voice, And bid my drooping heart rejoice.



2. Fath-er of mer-cies, God of love! O hear Thine humble suppliant's cry;
Bend from thy loft-y seat a-bove, Thy throne of glorious ma-jes-ty, One pard'ning word can make me whole, And soothe the anguish of my soul.



Animated. Allegretto.

1. Let all the earth their voices raise, To sing the choicest psalms of praise; To sing and bless Je-ho-vah's name; His glo-ry let the heathen know; His won-ders to the

2. He framed the globe, He built the sky, He made the shin-ing worlds on high, And reigns complete in glo-ry there; His beams are ma-jes-ty and light; His beauties—how di-m e cres. *mf mf cres. f dim. mf m e cres. mf*

3. Come the great day, the glorious hour, When earth shall feel His saving power, And barb'rous nations fear His name! Then shall the race of man con-fess, The beau-ty of His

HANBY. 3s and 6s. Trochaic. (3, 3, 6; 3, 3, 6.)

Moderato. Tenderly.

nations show; And all His sav-ing works pro-claim. vinely bright! His Tem-ple—how di-vine-ly fair! *f cres. ff dim. m*

ho-ll-ness, And, in His courts, His grace pro-claim. Sinner come, Mid thy gloom, All thy guilt confessing, Trembling now, Contrite bow, Take the offered blessing. *mp p p mp m dim. mp*

MACHIAS. 2d P. M. or (H. I.) or (L. P. M.)

G. RITTA.

Animated. Allegretto.

1st Time Trio. Sop. Ten. & Bass.

1. I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

2. Happy the man whose hopes rely On Israel's God, He built the sky, And earth, and seas with all their train; His truth forever stands secure; He saves th' oppress'd, He feeds the poor, And none shall find His promise vain.

JUDAH. 2d P. M. or (H. I.) or (L. P. M.)

Declamatory. Allegretto.

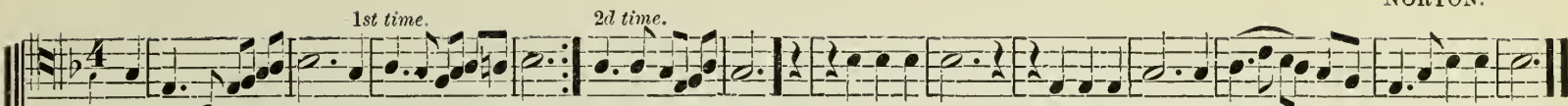
1. Jehovah to my Lord thus spake, Till I thy foes thy footstool make, Sit thou in state at my right hand, God shall from Zion send abroad, O'er nations all thy mighty rod, Amid thy foes thy throne shall stand.

2. Thee, in Thy power's triumphant day, The willing nations shall obey; And when thy rising beams they view, Shall all redeemed from error's night, Appear as numberless and bright, As crystal drops of morning dew.

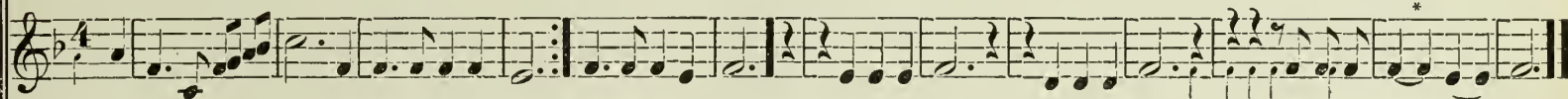
RETURNING DAY. 3d P. M. or (H. 4.) or (H. M.)

153

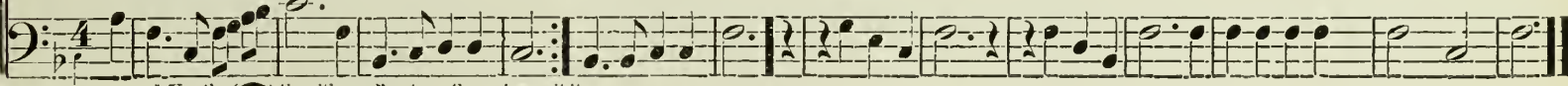
NORTON.



1. Welcome, delightful morn, Thou day of sacred rest,
I hail thy kind return, Lord *Omit*(.....) make these moments blest; From the low train of mortal toys, I soar to reach immortal joys.



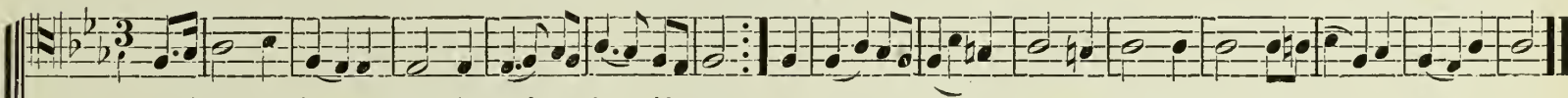
2. Now may the King descend, And fill His throne of grace;
Thy sceptre, Lord, extend, While (*Omit*.....) saints address thy face; Let sin - ners feel thy quick-'ning word, And learn to know and fear the Lord.



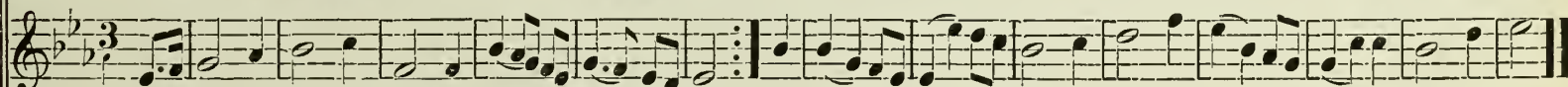
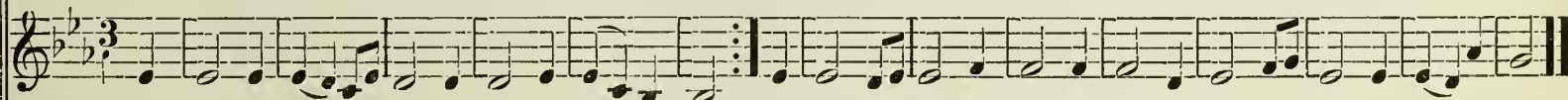
* Use the (—) tie with small notes, other-wise omit it.

PLEADING. 3d P. M. or (H. 4.) or (H. M.)

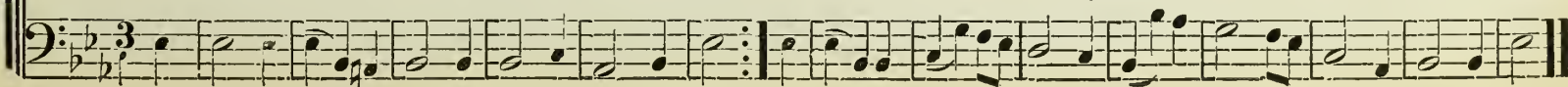
J. WM. SUFFERN.



1. O! Thou that hear-est prayer, At - tend our hum - ble cry!
And let Thy ser-vants share, Thy blessing from on high; We plead the prom-ise of Thy word, Grant us Thy ho - ly spir-it, Lord.



2. Our Heavenly Fath-er Thou; We children of Thy grace;
Oh! let Thy Spir-it now De-scend and fill the place; So shall we feel the heavenly flame, And all u - nite to praise Thy name.



1. Yes, the Re-deemer rose, The Savior left the dead, And o'er our hellish foes, High raised His conquering head; In wild dis-may, The guards a-

2. Ye mortals catch the sound, Redeemed by Him from hell, And send the echo round, The globe, on which you dwell; Transported, cry,— "Je-sus who

3. All hail triumphant Lord! Who sav'st us with thy blood, Wide bethy name adored, Thou rising, reigning God! With Thee we rise, With Thee we

In wild dismay,

HEUTE. 6s & 4s. (6, 4; 6, 4.)

round, Fall to the ground And sink a-way.

1. The guards around, Fall to the ground, And sink a-way. bled, Hath left the dead, No more to die."

reign, And em-pires gain, Beyond the skies.

1. The guards a-round, Fall to the ground, And sink a-way.

1. To-day the Sav-ior calls, Ye wand-'rer' come;
 2. To-day the Sav-ior calls, Oh hear him now;
 3. To-day the Sav-ior calls, For re-fuge fly;

Oh ye be-night-ed souls, Why lon-ger roam.
 With-in these sa-cred walls, To Je-sus bow.
 The storm of vengeance falls, And death is nigh.

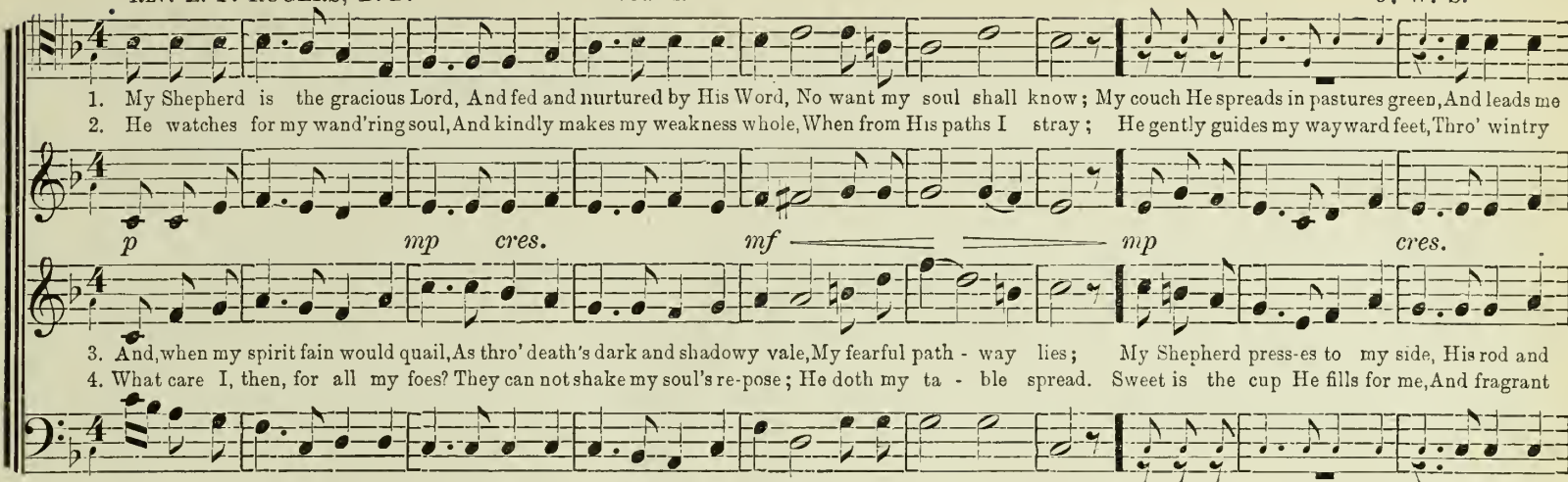
MY SHEPHERD. 4th. P. M. (C. P. M. or L. C. M.) (II, I.)

155

REV. E. P. ROGERS, D. D.

23d Ps.


J. W. S.



1. My Shepherd is the gracious Lord, And fed and nurtured by His Word, No want my soul shall know; My couch He spreads in pastures green, And leads me
2. He watches for my wand'ring soul, And kindly makes my weakness whole, When from His paths I stray; He gently guides my wayward feet, Thro' wintry
3. And, when my spirit fain would quail, As thro' death's dark and shadowy vale, My fearful path - way lies; My Shepherd press-es to my side, His rod and
4. What care I, then, for all my foes? They can not shake my soul's re- pose; He doth my ta - ble spread. Sweet is the cup He fills for me, And fragrant

PARKER. 5th. P. M. or 7s. (III, I.)

J. W. S.



in the vales be - tween, Where peaceful wa-ters flow.
cold and sul-try heat, In - to His right - eous way.

1. Bless, O Lord, the opening year, To the souls as - sem-bled here;
2. Bless us all both old and young, Call forth praise from ev - ery tongue.

Cloth-e thy word with power di - vine, Make us will-ing to be Thine.
Let our whole as - sem - bly prove, All Thy power and all Thy love.

Allegretto. Cheerfully.

1. Thrice welcome to my open-ing eyes, The morn-ing beam, which bids me rise To all the joys of youth: For Thy protection whil'st I slept, O

m *mf* *e* *cres.* *f* *mf*

2. Like cheerful birds, as I be - gin This day, oh keep my soul from sin, And all things shall be well; Thou givest health, and clothes, and food, Pre-

*Moderato.***PURITY.** 5th P. M. or (7s.) (III, I.) J. R. M. 4-18-1877.

Words furnished by Miss M. F. K. From a Poem by LUCY LARCOM.

Lord, my humble thanks accept, And bless my lips with truth.

serve me innocent and good, Till chimes the evening bell.

1. Heaven-ly Fath - er, I would wear An - gel garments, white and fair;
2. Take the rai-ment soiled a - way, That I wear with shame to - day;
3. Let me wear the white robes here E'en on earth, my Fath - er dear;

An - gel ves-ture, un - de - filed, Wilt thou give un - to thy child?
Give my an - gel robes to me, White with Heav-en's own pur-ity.
Hold-ing fast thy hand, and so Through the world un - spot - ted go.

Allegretto. Flowing.

From the "MANHATTAN COLL." DR. THOS. HASTINGS.

1. O, could I speak the matchless worth, O, could I sound the glories forth That in my Savior shine, I'd soar and touch the heavenly strings,
And vie with Gabriel while he sings In notes almost di-vine.

2. I'd sing the precious blood He spilt, My ransom from the dreadful guilt Of sin and wrath divine; I'd sing His glorious righteousness,
In which all perfect, heavenly dress, My soul shall ever shine.

3. I'd sing the char-ac-ters He bears, And all the forms of love He wears, Exalted on His throne; In loftiest songs of sweetest praise;
I would to ev - er-last-ing days, Make all His glories known.

GIBBONS. (Chorale.) *Andante. Moderato.*

WHIPPLE. 5th. P. M. or (7s.) (III. I.)

O. H. COOKE.

1. An-gels! roll the rock a - way; Death! yield up thy migh-ty prey; See the Sav - ior leaves the tomb, Glow-ing with in - mor - tal bloom.

2. Praise Him ye ce - les - tial choirs; Run and sweep your golden Lyres; Raise, O earth! your no-blest songs From ten-thou-sand, thou-sand tongues.

GIBBONS. *Andante. Moderato.*

QUINTA.* 5th. P. M. or (7s.) (III. I.)

WIMMERSTEDT.

Heaven un-folds its por-tals wide, See the Conqueror thro' them ride, King of glo - ry! Mount Thy throne, Boundless em-pire is Thine own.

* The consecutive fifths in this tune are inserted purposely, Study the effect.

REED. (Chorale.) *Moderato.*

J. A. BUTTERFIELD.

1. Ho - ly-Ghost! with light di - vine. Shine up - on this heart of mine; Chase the shades of night a - way, Turn my dark-ness in - to day.
m mp f e dim.

2. Ho - ly-Ghost! with joy di - vine. Cheer this gladdened heart of mine, Bid my ma - ny woes de - part, Heal my wounded, bleed-ing heart.

NOW. 5th P. M. or (7s,) (III, I.)

ALEXANDER CLARK. *Fervently. Legato. Allegretto.*

Behold, now is the accepted time, behold, now is the day of salvation.—2. Cor. VI: 2.

J. W. S.

1. Heavenly Fath-er, bless me now; At the cross of Christ I bow; Take my guilt and grief a - way, Hear and heal me now, I pray.
mf cres. m e cres. mf

2. Now, O Lord, this ver - y hour, Send Thy grace and show Thy power; While I rest up - on Thy word, Come and bless me now, O Lord!

3. Now, just now, for Je - sus sake, Lift the clouds, the fet - ter's break; While I look and as I cry, Touch and cleanse me, ere I die.

Andante. Moderato.

HARLAN.* 5th P. M. or (7s,) (III, I.)

O. H. COOKE.

1. Come said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you to your home, Weary wanderer hith-er, come.

2. Thou, who homeless and for - lorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Weary wanderer hither, haste.

The second phrase may be sung as a Duet, Sop. and Alto, (or the first two phrases as a Duet.)

1. Rock of a - ges, cleft for me, Let me hide my-self in Thee, Let the wa - ter and the blood, From Thy riv - en side which flowed. Be of sin the dou - ble cure, Cleanse me (Omit.....) from its guilt and power.

2. While I draw this fleeting breath; When mine eyes are closed in death, When I soar to worlds unknown, See Thee on Thy judgment throne, Rock of a - ges, cleft for me, Let me (Omit.....) hide my-self in Thee.

* Sing from the small notes in the repeat.

BONDLER. *Andante e Moderato.*

RAVINA. 6th. P. M. or (7s, 6 verses.) (Il. 2.)

N. W. SMITH.

1. Lord be - fore Thy throne we bend; Now to Thee our prayers as - cend; Ser - vants to your Mas - ter true, Lol we yield Thee hom - age due; Children to Thy throne we fly, Ab - ba - Fath - er! hear our cry.

2. Low be - fore Thee! Lord we bow! We are weak but migh - ty Thou; Sore distressed, yet suppliant still, Here we wait Thy ho - ly will; Bound to earth and root - ed here, Till our Sav - ior - God ap - pear.

MONTGOMERY. *Elegiac With deep pathos. Andante.*

GETHSEMANE. 6th. P. M. or (7s, 6 verses.) (Il. 2.) or 20th. P. M.*

Go to dark Gethsemane, Ye that feel the tempter's power, Your Redeemer's con - flict see, (Omit.....) Watch with Him one bitter hour, Turn not from His griefs away, Learn of Je - sus Christ to pray.

* The tie is intended for the 20th P. M.

1. Gra-cious Spir-it, Love di-vine, Let Thy light with-in meshine, All my guil-ty fears re-move, Fill me full of heaven and love.

2. Life and peace to me im-part, Seal sal-va-tion on my heart; Breathe Thyself in-to my breast, Earn-est of im-mor-tal rest.

Speak Thy pard'ning grace to me, Set the burdened sin-ner free; Lead me to the Lamb of God, Wash me in His precious blood.

Let me nev-er from Theestrays, Keep me in the nar-row way; Fill my soul with joy di-vine, Keep me, Lord, for-ev-er Thine.

Moderate

OAK HILL.

7th. P. M. or (7s Double.) (III. I.)

W. A. WILLIAMS.

m dim. *cres. 1st time.* *2d time.* *Fine.* *D. C.*

Chafed and worn with worldly care, Sweetly, Lord, My heart prepare; Jesus, come and whisper peace! Hush the whirlwind of my will, With thyself my spirit fill. Bid this inmost tempest cease;

D. C. End in calm this busy week, Let the Sabbath gen-tly break.

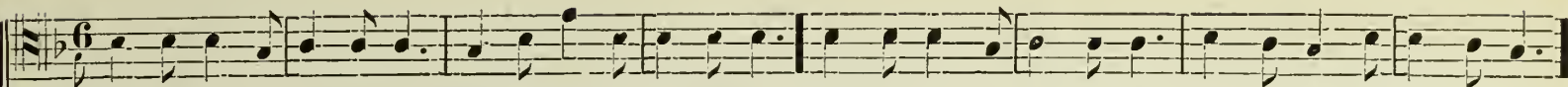
SHALL WE GATHER 'ROUND THE THRONE.

7th, P. M. or (7s Double.) (III, I.)

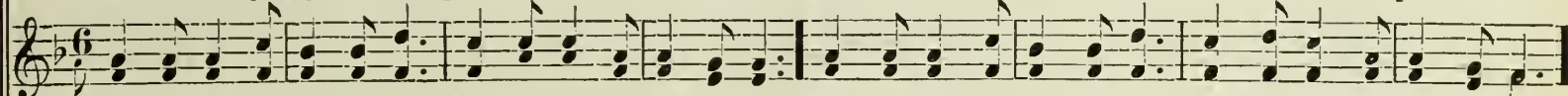
161

F. G. McCANLEY.

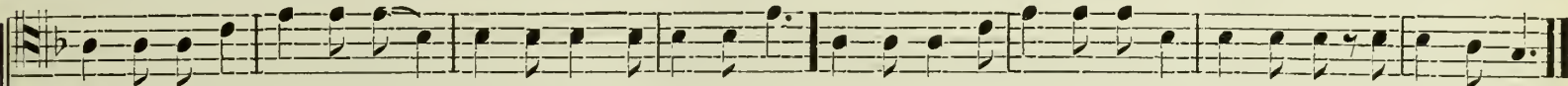
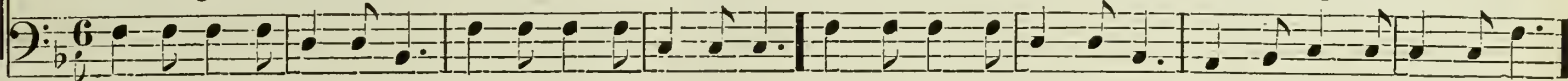
J. N. McHOSE.



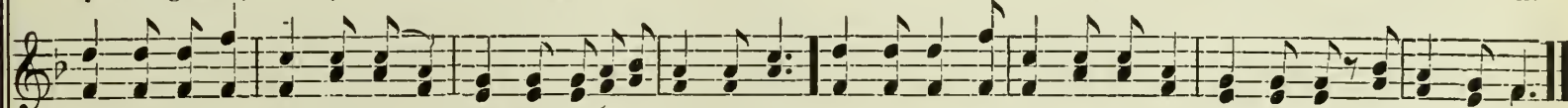
1. Shall we gath - er 'round the throne, Shall we sing the glad 'new song,' Shall we cast in tri-umph down, Gold - en Harp and star - ry Crown.
2. Shall our hearts grow glad and strong, While e - ter - ni - ty rolls on, Will all prom - is - es com - plete In our Sav - ior's per - son meet.



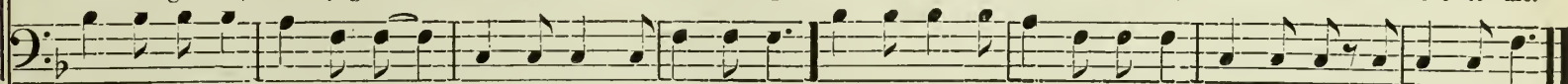
3. Shall fru - i - tion's glad surprise, Wipe all sor - row from our eyes, Will the Palms of vic - tory bring; Sweet re - lief from toil and pain.
4. Yes we'll gath - er 'round the throne, We will know as we are known, Kings and Priests for - ev - er - more, On that bright e - ter - nal shore.



Yes we'll gath - er, sure - ly gath - er, 'Round the throne of God on high, Live and reign with Christ forev - er, Bless - ed life— no more to die.



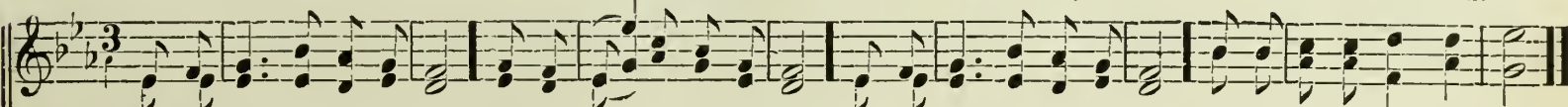
Yes we'll gath - er, sure - ly gath - er, 'Round the throne of God on high, Live and reign with Christ forev - er, Bless - ed life— no more to die.



* 7s Double by using the tie on lower score, Omit the ♯ when necessary.

SHOUSE. 5th. P. M. or (7s.) (III, I.)

W. A. WILLIAMS.



1. Watch-man! tell us of the night, What its signs of promise are.—Trav'ler! o'er yon mountain height, See the glo - ry beam - ing star.
2. Watch-man! does its beauteous ray Aught of joy or hope foretell?—Trav'ler! yes; it brings the day— Promised day of Is - ra - el.



1. O'er the realms of pag - an darkness, Let the eye of pi - ty gaze;
See the kin-dreds of the peo-ple, Lost in sin's be-wild'-ring maze; Darkness brooding, Dark-ness brooding, On the face of all the earth.

2. Light of them who sit in er-ror! Rise and shine, Thy blessings bring,
Light-to light - en all the gen-tiles! Rise with healing in Thy wing; To Thy brightness, To Thy brightness, Let all Kings and na-tions come.

MILLS. 8th. P. M. or (8s, 7s & 4s.) (III. 5.)

1st time. 2d time.

W. A. WILLIAMS.

1. Yes, we trust the day is breaking, Joyful times are near at hand;
God the high - ty God is speaking, By His word in ev - ery land; When He chooses, When He chooses, Darkness flies at His com - mand.

2. While the foe becomes more daring, While He en - ters like a flood,
God, the Sav - ior, is pre - par-ing, Means to spread his truth a - broad; Ev - ery lan - guage! every lan-guage! Soon shall tell the love of God.

GREENVILLE. 5th. P. M. or (7s single.) (III. 1.)

JEROME L. NEFE. Inscribed to Miss C. E. V. Ashbrook, Greenville, O.

Allegro.

1. Praise to God! in - mor - tal praise, For the love that crowns our days; Bounteous source of ev - ery joy, Let Thy praise our tongue employ.

2. See that Spring, with bounteous hand, Scatters o'er the snail-ing land; All that lib - ral Autumn pours, From her rich o'er-flow-ing store.

Moderato.

mp e crec.

f

m

1. Guide me, O thou great Jeho-vah, Pil-grim thro' this barren land; I am weak, but thou art mighty, Hold me with Thy powerful hand, Bread of heaven, Bread of

2. O-pen now the crystal fountain, Whence the healing streams do flow; Let the fiery, cloud-y pil-lar, Lead me all my journey through, Strong Deliv'rer, Strong De-

* The Augmented octave is purposely inserted.

WALES 9th, P. M. or (8s, 7s, single.) (III. 3.)

J. N. MILLER.

Andante. or Key of b D. (Elegiac.)

heav-en, Feed me 'till I want no more.

1. Why la-ment the christian dy-ing? Why indulge in tears of gloom; Calm-ly on the Lord re-ly-ing, (Omit) He can greet the opening tomb.

liv'rer, Be Thou still my strength and shield.

2. Tho' for him the soul is mourning, Tho' with grief thy heart is riven; While his flesh to dust is turn-ing, (Omit) All his soul is filled with heaven,

C. H. G. *Moderato.*

KNEELING AT THY FOOTSTOOL. 9th P. M. or (8s & 7s Single.) (III. 3.) C. H. GABRIEL.

1. Fath-er at thy foot-stool bend-ing, O re-ceive the praise we bring, Make us all thine own dear Father, Be in ev-ery song we sing,

2. Ho-ly Spir-it hear our plead-ing, Make us ho-ly—all thine own, E-ver let my heart prove faithful, Till I kneel a-round thy throne.

MONTGOMERY. *Andante. Allegretto.*

1. Know my soul! thy full sal - va - tion; Rise o'er sin and fear and care; Joy to find in ev - ery station, Something still to do or bear.

2. Haste thee on from grace to glory, Armed with faith and winged with prayer, Heaven's eternal day's Before thee, God's own hand shall guide thee there.

Think what spir - it dwells with - in thee; Think what Father's smiles are Thine; Think what Jesus did to win thee, Child of heaven! canst thou re - pine.

Soon shall close thine earthly mission, Soon shall pass thy pil - grim days; Hope shall change to glad fru - i - tion, Faith to sight and prayer to praise.

COWPER. *Andante. Allegretto.*

PEACE. 9th. P. M. or (8s, & 7s Double.) (III, 3.)

Doct. E. MERRIMAN.
D. C.

Hear what God, the Lord hath spoken; "O my peo - ple faint and few,
Com - fort - less, af - flict - ed, brok - en, Fair a - bodes I (Omit.....) build for you; Scenes of heart - felt tri - bu - la - tion, Shall no more perplex your ways;
D. C. You shall name your walls salvation, And your gates shall (Omit.....) all be praise.

* Alto and Tenor, Sing from the small note in the repeat and D. C.

EVENING AND MORNING.

9th. P. M. or (8s, & 7s Double.) (III, 3.)

165

FRANCES RIDLEY HAVERGAL. 1869.

WM. F. SHERWIN. 1873.

Duet or Semi-Chorus.

1. In the ev'ning there is weeping, Length'ning shadows, fail-ing sight; Si - lent darkness, slowly creeping O - ver all things dear and bright.
 2. In the ev'ning there is weeping, Last-ing all the twi-light thro'; Phantom shadows, nev - er sleeping, Wakening slumbers of the true.
 3. Are the twilight shadows cast-ing, Heavy glooms up - on thy heart? Soon, in radiance ev - er last-ing, Night for-ev - er shall de - part.

Chorus.

In the morn-ing com-eth sing - ing, Com-eth joy and com-eth sight, When the sun a - ris - eth; bring-ing Heal-ing on his wings of light.
 In the morn-ing com-eth sing - ing, Songs that ne'er in si-lence end; An - gel minstrels ev - er bring-ing Prais - es new with thine to blend.
 Darkest hour is near-est dawn-ing, Sol-emn her - ald of the day; Singing com - eth in the morning, God shall wipe thy tears a - way.

COMPASSION. 9th. P. M. or (8s, & 7s single.) (III, 3.)

D. E. BRYER.

1. Je - sus full of all com-pas-sion, Hear thy hum-ble suppliant's cry; Let me know Thy great sal-va-tion: See, I languish, faint and die.
 2. Guil - ty, but with heart re - lent-ing, Overwhelmed with helpless grief; Pros-trate at Thy feet re - pent-ing, Send! O send me quick re - lief!

1. Lo! the Lord Je-ho-vah liveth; He's my Rock, I bless His name; He, my God, sal-va-tion giveth, All ye lands ex-alt His fame, All ye lands ex-alt His fame.
m m m m m f e cres. ff mf f

2. Je-sus! hail! enthroned in glory, There for-ev-er to a-hide; All the heavenly hosts adore Thee, Seated at thy Father's side, Seat-ed at thy Father's side.

COWPER. *Affetuoso. Allegretto.*

CROWN. 10th. P. M. or (8s single) (IV, 2.)

1. To Je-sus the crown of my hope, My soul is in haste to be gone, O bear me ye cher-u-hims up, And waft me a-way to His throne.
mp

2. My Sav-ior! whom ab-sent I love; Whom, not having seen I a-dore, Whose name is ex-alt-ed a-bove All glo-ry, do-min-ion and power.

MONTGOMERY.

WORSHIP. 10th. P. M. or (8s single.) (IV, 2.)

FRANK M. DAVIS.

1. Oh, come! let us sing to the Lord, In God, our sal-va-tion re-joice; In psalms of thanks-giv-ing re-joice, His praise, with one spir-it, one voice.

2. Je-ho-vah is King, and He reigns, The God of all God's on His throne; The strength of the hills, He maintains; The ends of the earth are His own.

Moderato. Gently.

CONNELL. 10th. P. M. or (8s Double.) (IV, 2.) M. R. THOMPSON. 167

1. Encompassed with clouds of dis-tress, Just read-y all hopes to re-sign, I pant for the light of thy face, And fear it will nev-er be mine.

2. Shine, Lord, and my ter-rors shall cease, The blood of a-tonement ap-ply, And lead me to Je-sus for peace, "The rock that is high-er than I."

Dis-heart-ened with waiting so long, I sink at Thy feet with my load; All plain-tive I pour out my song, And stretch forth my hands unto God.

Al-migh-ty to res-cue thou art; Thy grace is my shield and my tower; O glad-den my des-o-late heart; Let this be the day of Thy power.

Moderato. Gently.

MALVERN. 8s, 3s. & 6s.

M. R. THOMPSON.

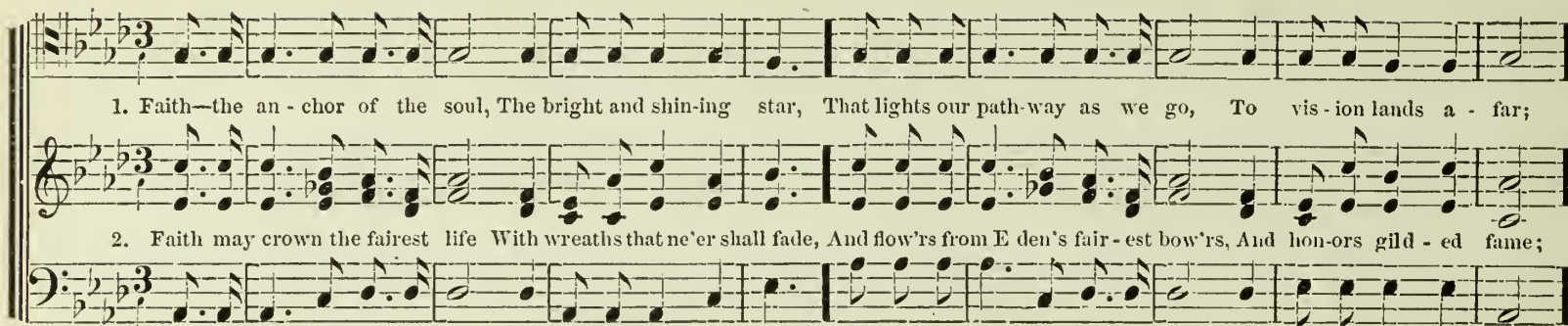
1. Shepherd while thy flock is feed-ing, Take these lambs, In thy arms, Now for shel-ter plead-ing.

2. While the storm of life is low-ring, Night and day, Beasts of prey, Are lurk-ing and de-vour-ing.

3. Shepherd ev-ery grace com-bin-ing, Keep these lambs, In thy arms, On thy breast re-clin-ing.

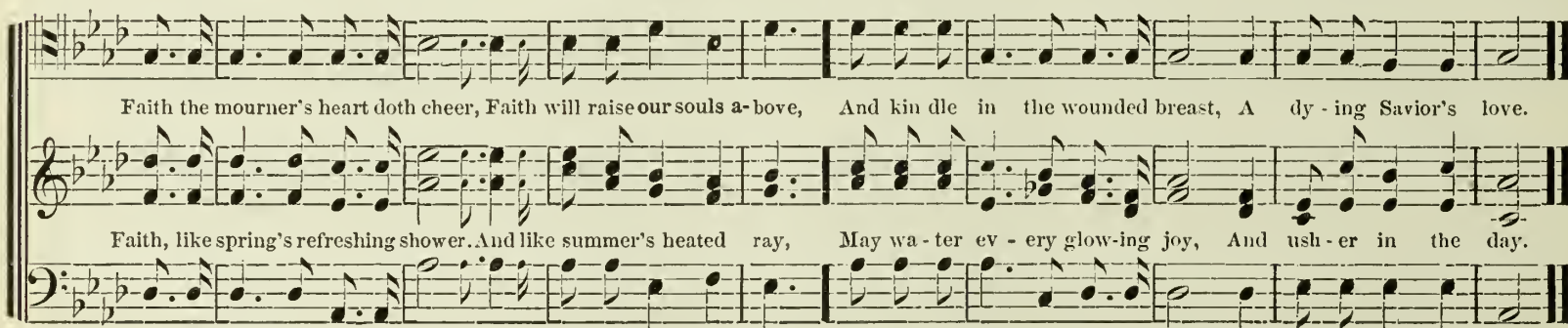
* Small notes are for the word "Are" in second verse last time.

ANCHOR OF THE SOUL. 11th. P. M. or (7s & 6s Peculiar.) (11, 6.) T. W. HUBBARD.



1. Faith—the an-chor of the soul, The bright and shin-ing star, That lights our path-way as we go, To vis-ion lands a - far;

2. Faith may crown the fairest life With wreaths that ne'er shall fade, And flow'rs from E den's fair-est bow'rs, And hon-ors gild-ed fame;

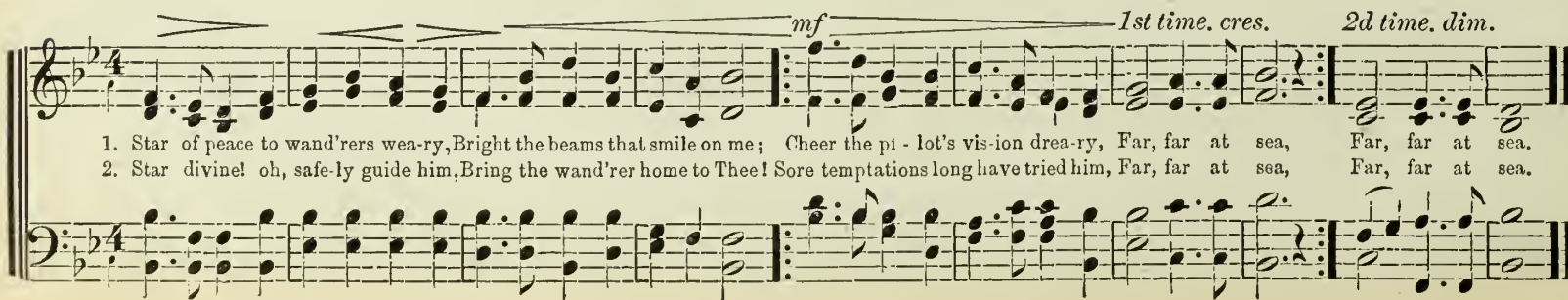


Faith the mourner's heart doth cheer, Faith will raise our souls a-bove, And kin-dle in the wounded breast, A dy-ing Savior's love.

Faith, like spring's refreshing shower, And like summer's heated ray, May wa-ter ev-ery glow-ing joy, And ush-er in the day.

Andante. Affetuoso.

FAR AT SEA. 8s, 7s & 4s. Peculiar.



1. Star of peace to wand'ers wea-ry, Bright the beams that smile on me; Cheer the pi-lot's vis-ion drea-ry, Far, far at sea, Far, far at sea.

2. Star divine! oh, safe-ly guide him, Bring the wand'rer home to Thee! Sore temptations long have tried him, Far, far at sea, Far, far at sea.

Moderato. Andante.

F

Fine.

1. Oh watch you well by day-light, By daylight you may fear, But keep no watch in dark-ness, The an-gels then are near; For heaven the sense bestoweth,
D. C. F Its tender mercies show-eth To guard us while we sleep; *Go to chorus.*

2. Oh watch you well in pleas-ure, For pleasure oft be-trays. But keep no watch in sor-row, Then joy withdraws its rays, For in the hour of sor-row,
D. C. F To heaven entrust the morrow, For an-gels then are near, *Go to chorus.*

D. C. F Chorus.

Our waking life to keep, Oh, watch you well, O watch by day, Oh watch you well, O watch by day;
F Oh watch you well, oh watch by day, Oh watch you well by day-light, By day-light watch you well.

As in the darkness drear;

D. C. F Oh, watch you well, O watch by day, Oh, watch you well, O watch by day, Oh watch you well by daylight, By daylight watch you well.

ENDOR. 12th. P. M. or (7s, 8s & 6s.)

S. B. MARSH.

*Andante. With pathos. Moderato.**Fine.**D. C.*

Lamb of God, whose bleeding love, We now re-call to mind;
 Send the answer from a-bove, And let us mer-cy find;

Think on us who think on Thee, And ev-ery burdened soul re-lease;
Fine.

D. C.

D. C. Oh, re-mem-ber Cal-va-ry And bid us go in peace.

1. Be-gone un-be-lief! my Sav-ior is near, And for my re-lief He will sure-ly ap-pear; By prayer let me wres-tle, and he will per-form, With Christ in the ves-sel, I smile at the storm.

2. Tho' dark be my way, since He is my Guide, 'Tis mine to o-bey, tis His to pro-vide; Tho' cisterns be broken, and creatures all fail, The word he has spok-en shall sure-ly pre-vail.

TATE.
Allegretto.

LYONS.*

13th. P. M. or (10s & 11s.) or (14th P. M.) (IV. I.)

From HAYDN.

S

*Fine.**D. C. Al. F.*

1. Oh praise ye the Lord! prepare your glad voice, His praise in the great as-sen-bly to sing, In their great Cre-a-tor let all now re-joice, And heirs of sal-va-tion be glad in their King.

2. Let them his great name de-vout-ly a-dore; In loud swelling strains His prais-es ex-press, Who gra-cious-ly o-pens His boun-ti-ful store, Their wants to re-lieve and His child-ren to bless.

* The small notes are for the D. C.

Tenderly. Moderato.

BACON.

*31st. P. M. or (8s, 6s & 4s.)

1. I know not whether dark or bright, Shall be my lot; If that where-in my hopes delight, Be best or not Be best or not. 8s, 6s & 4s. Our blest Re deem-er, ere He breath'd His tender, last farewell; A guide, a com-fort-er bequeathed, With us to dwell, With us to dwell.

* By using the tie. (—)

1. Hail to the brightness of Zi-on's glad morning, Joy to the lands that in dark-ness have lain; Hushed be the ac-cents of

2. Hail to the brightness of Zi-on's glad morning, Long by the Prophets of Is - rael fore - told; Hail to the millions from

Allegro. JAH. 15th, P. M. or (12s & 9s.)

1. All hail hap-py day! when en-robed in our

2. Ye an-gels of God sound His prais-es a -

clay, The Re-deem-er appeared up - on earth, How can we re - frain, to u - nite in the strain, And to hail our im - man - u - el's birth.

broad, And acknowledge Him *Jah* the *I Am*. We al - so will join in a hymn as di - vine, Giv-ing glo - ry to God and the Lamb.

MAYBIN.

Allegretto.

16th. P. M. or (11s & 12s.) (By observing the 1st repeat. (18th P. M.) (5s & 6s.) or Hymn "Come let anew."

mf *cres.* *f* *m*

1. My God I am thine, What a comfort divine, What a blessing to know That my Je-sus is mine!
in the heavenly Lamb, Thrice happy I am; (*Omit*.....) And my heart doth re-joice at the sound of His voice.

2. True pleasures abound, In the rapturous sound, And who-ev-er recieves, Hath Paradise found;
My Redeemer to know, To feel his blood flood, (*Omit*.....) This is life ev-er - last-ing, 'tis heav-en be - low.

* This repeat is for the 18th P. M. of the M. E. H. Bk.

NO NIGHT IN HEAVEN. 17th. P. M. or (10s.) (11s, 5.)

W. A. WILLIAMS,

Moderato. m *mf* *mf* *dim.* *m*

1. No night shall be in heaven no gathering gloom, Shall o'er that glorious landscape ev - er come;
No tears shall fall in sad-ness o'er those flowers, (*Omit*.....) That breathe their fragrance thro' celestial bowers.

2. No night shall be in heaven, O had I faith To trust in what the faith-ful wit-ness sai th
That breez-es ev - er fresh with love and truth, (*Omit*.....) Shall breathe new life and give im-mor - tal youth.

E. R. LATTA. *Allegretto. Tenderly.*

I COME TO THEE. (6s, 4s.) Irregular.

J. H. FILLMORE.

1. Je - sus my Sav - ior dear, Thy lov-ing voice I hear In - vit - ing me, And from my wand-er-ings
Mid earth's embittered springs, I come to Thee, I come to Thee.

1. Fade, fade, each earthly joy, Je-sus is mine! Break, ev-ery ten der tie, Je-sus is mine! Je - sus a-lone can bless; Dark is the wildernes

2. Tempt not my soul a way, Je-sus is mine! Here would I ev - er stay, Jesus is mine! Per-ish-ing things of clay, Born but for one brief day,

Chorus. *rit.*

Earth has no resting place; Je-sus is mine! Sweetly rest, Sweetly rest; Je-sus is my resting place, Je - sus is mine!

Rest Rest

Pass from my heart away; Je - sus is mine! Sweetly rest, Sweetly rest; Je-sus is my resting place, Je - sus is mine!

Sweetly rest, Sweet-ly rest;

HASTINGS. *Moderato. Legato.*

HASTINGS. 19th. P. M. or (6s & 4s, Regular.)

J. W. SUFFERN.

p *m* *mf* *mf* *m* *mp* *rit.* *m*

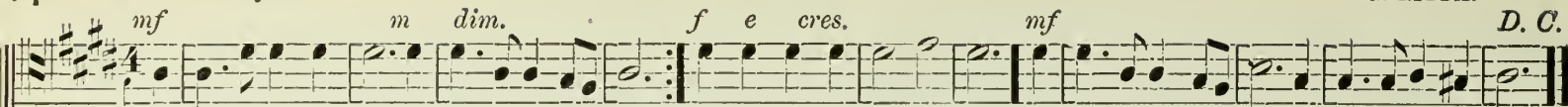
1. Savior, I look to Thee, Be Thou not far from me, 'Mid storms that lower, On me Thy care bestow, Thy loving kindness show, Thine arms around me throw, Thistrying hour.

2. Savior, I look to Thee. Thine shall the glory be, Hearer of prayer; Thou art my only aid, On Thee my soul is staid, Naught can my heart invade, While Thou art near.

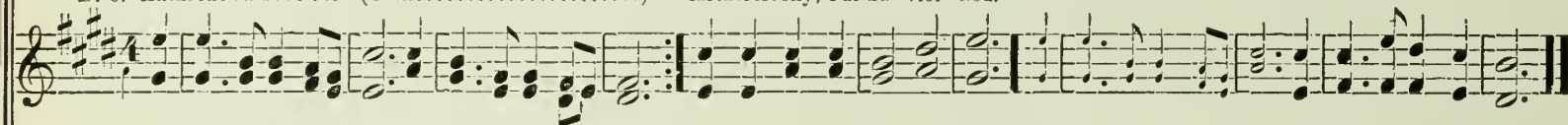
LAUD HIS NAME. 21st. P. M. or (6s, 8s & 4s.)

G. RITTA.

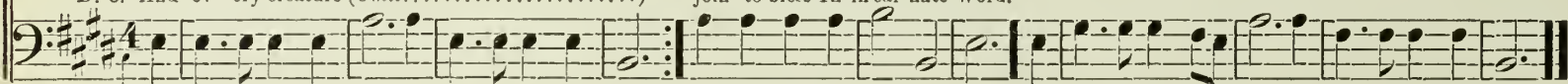
D. C.



1. Proclaim the lof - ty praise, Of Him who once was slain;
But now is risen thro' (Omit.....) end-less days, To live and reign, He lives and reigns on high, Who bought us with His blood.
D. C. Enthroned a - bove the (Omit.....) farthest sky, Our Sa - vior God.



2. The Son of God a - dore; Ye ransomed spread His fame;
With joy and gladness (Omit.....) ev - er-more Laud His great Name; Let ev-ery tongue con-fess, That Je-sus Christ is Lord;
D. C. And ev - ery creature (Omit.....) join to bless Th' in-car-nate Word.



OLIVER. Maestoso. Allegretto.

TOWER. 21st. P. M. or (6s, 8s & 4s.)

REV. G. COLES.



1. The God of Abrah'm praise, Who reigns enthroned a - bove; An-cient of ev - er - last - ing days, And God of love;
2. The God of Abrah'm praise, At whose su-preme com - mand, From earth I rise and seek the joys At His right hand;



- Je - ho - vah, Great I am! By earth and heaven confessed; I bow and bless the sa - cred Name, For - ev - er blest.
I all on earth for - sake, Its wis - dom, fame and power; And Him my on - ly por - tion make, My shield and Tower.



1. Hark! how the gos-pel trumpet sounds! Thro' all the world the ech - o bounds, And Je sus by re - deem-ing blood, Is bringing sin-ners home to God,

mp *mf* *m* *mp* *cres.* *m*

2. Hail, Je - sus! all vic - to-rious Lord! Be Thou by all mankind a-dored! For us did'st Thou the fight maintain, And o'er our foes the victory gain,

ROGERS. 24th. P. M. or (6s & 8s.)

J. WESLEY.

G. RITTA.

And safely guides them by His word, To end - less day.

mf *m* *mf*

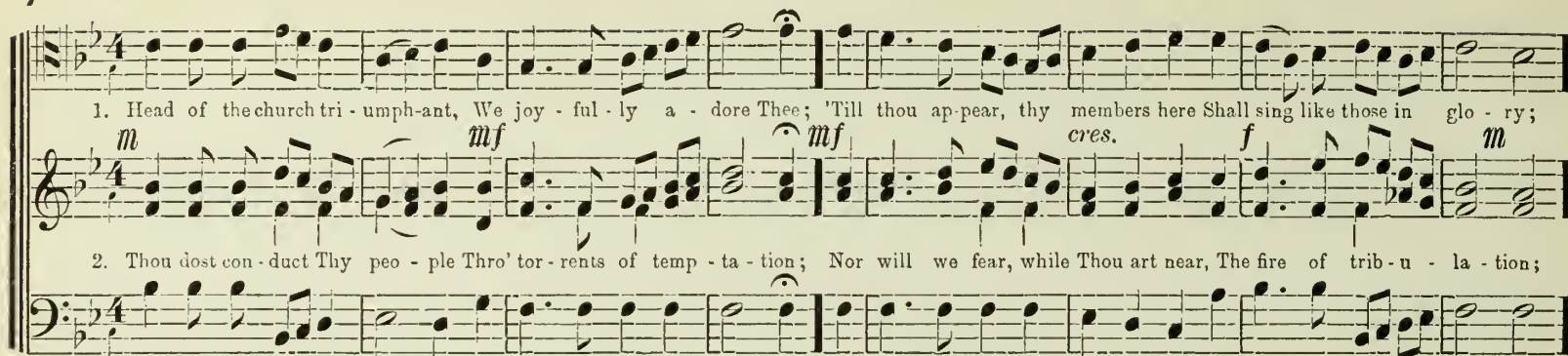
That we with Thee might ever reign, In end - less day.

1. Ye sim-ple souls, that stray Far from the paths of peace, That un - fre-quented

2. Rich - es un-search-a - ble In Je-sus' love we know; And pleasures from the

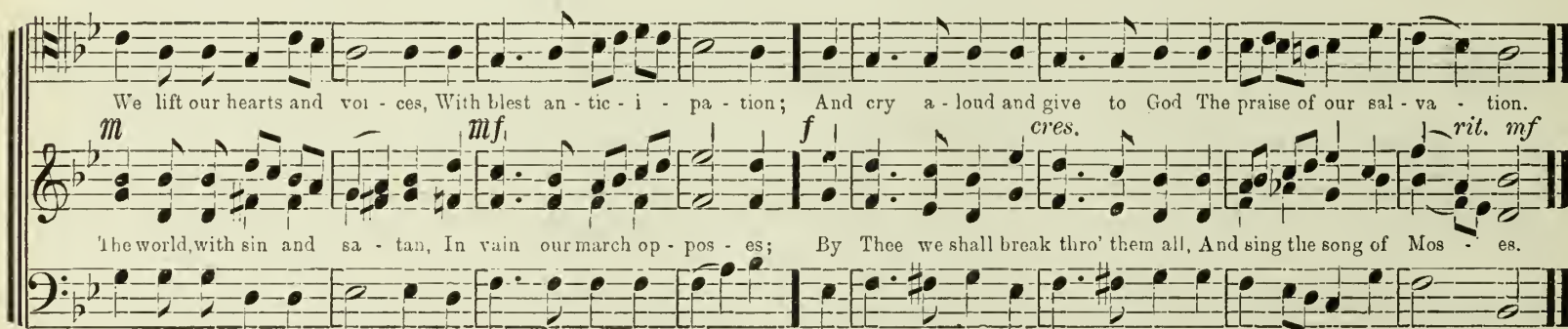
way, To life and hap - pi-ness, How long will ye your fol-ly love, And throng the downward road. And hate the wisdom from a - bove, And mock the sons of God.

well Of life, our souls o'erflow; From God the Spir-it we re-ceive, Of wis-dom grace and power; And always sor-row-ful we live, Re-joic-ing ev - er-more.



1. Head of the church tri-umph-ant, We joy-ful-ly a-dore Thee; 'Till thou ap-pear, thy members here Shall sing like those in glo-ry;

2. Thou dost con-duct Thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while Thou art near, The fire of trib-u-la-tion;

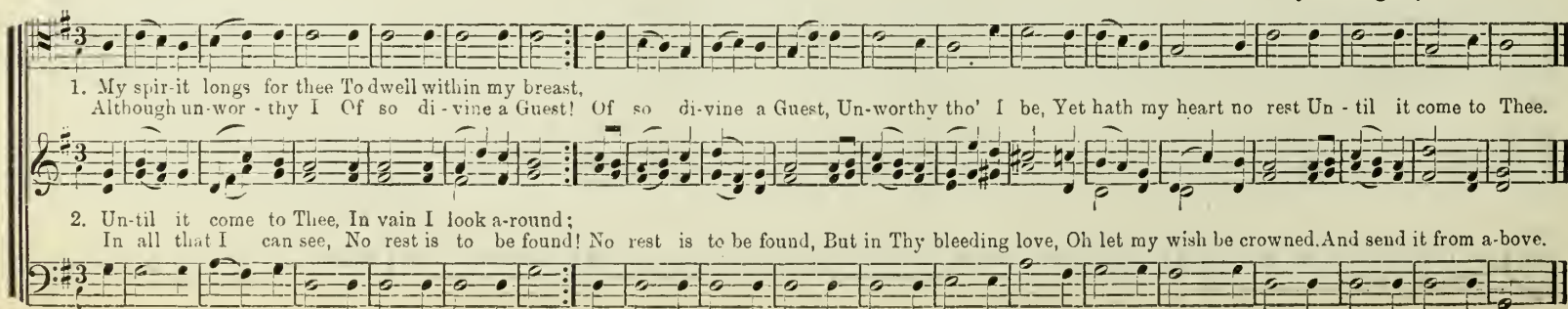


We lift our hearts and voi-ces, With blest an-tic-i-pa-tion; And cry a-loud and give to God The praise of our sal-va-tion.

'The world, with sin and sa-tan, In vain our march op-pos-es; By Thee we shall break thro' them all, And sing the song of Mos-es.

BYROM.

BYROM. 33d, P. M. or (6s Double.) or 6 Verseæ by omitting repeat.



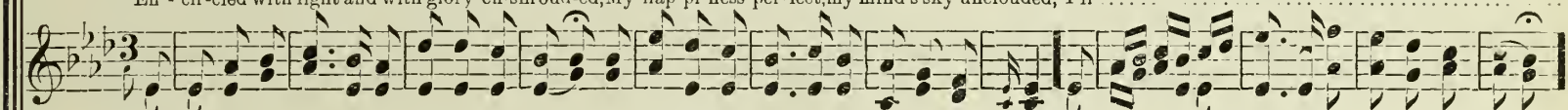
1. My spir-it longs for thee To dwell within my breast, Although un-wor-thy I Of so di-vine a Guest! Of so di-vine a Guest, Un-worthy tho' I be, Yet hath my heart no rest Un-til it come to Thee.

2. Un-til it come to Thee, In vain I look a-round; In all that I can see, No rest is to be found! No rest is to be found, But in Thy bleeding love, Oh let my wish be crowned. And send it from a-bove.

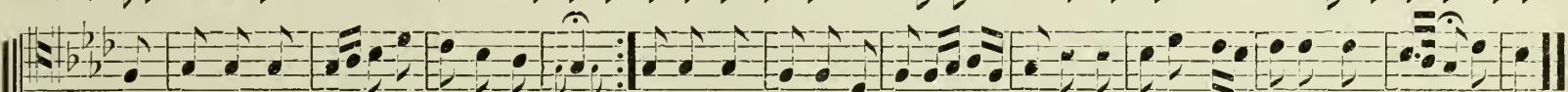
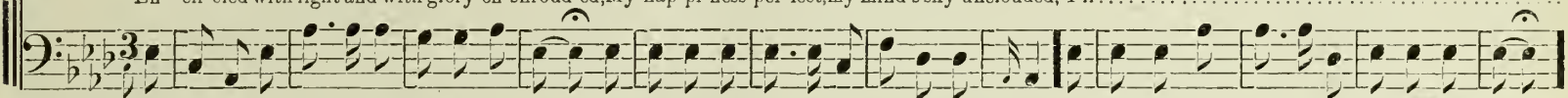
This tune is adapted to the Hymn, "The voice of free grace."



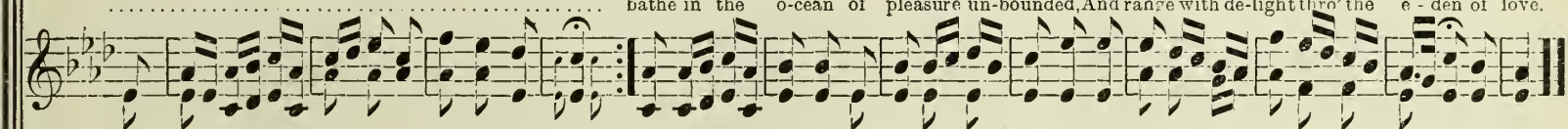
How sweet to re-lect on the joys that a-wait me, In yon bliss-ful re-gion, the ha-ven of rest; Where glo-ri-fied spirits with welcome shall greet me,
En-cir-cled with light and with glory en-shroud-ed, My hap-pi-ness per-fect, my mind's sky unclouded, I'll



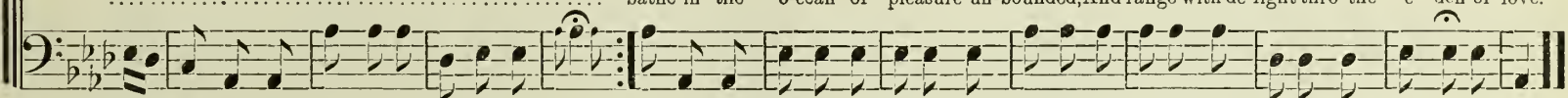
How sweet to re-lect on the joys that a-wait me, In yon bliss-ful re-gion, the ha-ven of rest; Where glo-ri-fied spirits with welcome shall greet me,
En-cir-cled with light and with glory en-shroud-ed, My hap-pi-ness per-fect, my mind's sky unclouded, I'll



And lead me to mansions prepared for the blest;
bathe in the o-cean of pleasure un-bounded, And range with de-light thro' the e-den of love.



And lead me to mansions prepared for the blest;
bathe in the o-cean of pleasure un-bounded, And range with de-light thro' the e-den of love.

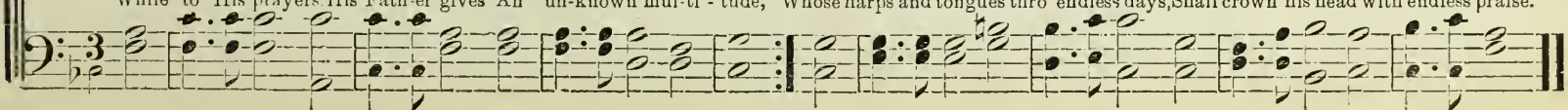


Andante.

IRAD. 38th. P. M. or (C. H. M. or C. L. M.)



1. Heaven is the land where troubles cease, Where toils and tears are o'er;
The bliss-ful clime of rest and peace, Where cares distract no more; And not the shad-ow of dis-tress Dims its un-sul-lied bless-ed-ness.
2. Heaven is the place where Je-sus lives, To plead His dy-ing blood;
While to His prayers His Fa-ther gives An un-known mul-ti-tude, Whose harps and tongues thro' end-less days, Shall crown his head with endless praise.



1. O where shall we fol-low Thee, Sa - vior be-loved? To "Kedron," where oft Thou hast mu - sing - ly roamed? Each rill of en - joy - ment that

mp m

2. O! where shall we fol-low Thee, Meek Lamb of God? Up Cal - va - ry's steep, the dark way Thou hast trod; The thorns pierce our tem-ples, the

DAYTON. 38th P. M. (C. H. M. or C, L. M.)

DR. HASTINGS. Allegretto. Legato.

J. W. S.

winds thro' our care, Is "Kedron," if Thou wilt but walk with us there.

cres. rit.

Cross bears us down, But we suf - fer with Thee and our pain is our crown.

1. How calm and beau - ti - ful the morn, That gilds the sa - cred tomb,

p

2. Ye mourning saints dry ev - ery tear; For your de - part - ed Lord;

Where once the cru - ci - fied was born, And veiled in mid - night gloom, Oh weep no more the Sav - ior slain, The Lord is risen! He lives a - gain.

mf *cres.*

Be - hold the place! "He is not here," The tomb is all unbarred; The gates of death were closed in vain, The Lord is risen! He lives a - gain.

1st time Tenor. 2d time all the voices.

Chorus.

1. Lift your glad voices in triumph on high, For
Je-sus hath ris-en and (*Omit*.....) man shall not die; Vain were the terrors that gathered around him, And short the dominion of death and the grave;

2. Glo-ry to God in full anthems of joy; The
be-ing He gave us, death (*Omit*.....) cannot destroy, Sad were the life we may part with tomorrow, If tears were our birthright and death were our end;

He burst from the fet-ters of darkness that bound him Re-splendent in glo-ry to (*Omit*.....) live and to save, Loud was the chorus of an-gels on high, The "Savior has ris-en and man shall not die."

But Je-sus hath cheered the dark valley of sorrow. And
bade us, im-mor-tal, to (*Omit*.....) heaven ascend; Lift then your voices in triumph on high, For "Jesus hath ris-en and man shall not die."

LULA. 33d. P. M. or (6s, 4 verses.)

E. ROBERTS.

1. Come wand'ring sheep, O come I'll bind thee to my breast; I'll bear thee to thy home, And lay thee down to rest.

2. I saw thee stray for-lorn, And heard thee faint-ly cry; And on the tree of scorn, I deigned for thee to die.

Moderato.

1. What is life? 'Tis but a va-por, Soon it van-ish-es a-way;
Life is but a dying ta-per, O my soul, why wish to stay? Why not spread thy wings and fly, Straight to yonder world of joy, Straight to yonder world of joy.

2. See that glo-ry how resplendent, Brighter far than fancy paints;
There in majesty transcendent, Jesus reigns the King of saints, Spread thy wings, my soul and fly, Straight to yonder world of joy, Straight to yonder world of joy.

NEWBERY. 39th. P. M. or (8s, 7s.) Peculiar.

Arranged from E. P. AMBROSE.

Moderato.

1. Great God! what do I see and hear? The end of things cre-a-ted, } The trum-pet sounds the grave re-store,
Be-hold the Judge of man ap-pear, On clouds of glo-ry seat-ed, } The dead which they contained be-fore, Pre-pare my soul to meet Him.

2. The dead in Christ shall first a-rise, At the last trumpet's sounding, } No gloomy fears their souls dis-may,
Caught up to meet Him in the skies, With joy their Lord sur-round-ing; } His presencesheds e-ter-nal day, On those prepared to meet Him.

WOOD-FORD. 34th. P. M. or (7s & 5s.)

Moderato.

1. Ho-ly Ghost, the in-fi-ni-te, Shine up-on our nature's night; With Thy blessed in-ward light, Com-for-ter Di-vine, Com-for-ter Di-vine.

2. Like the dew, Thy peace dis-till; Guide, sub-due our wayward will, Things of Christ unfold ing still, Com-for-ter Di-vine, Com-for-ter Di-vine.

Moderato. Andante.

DEPARTURE. 37th P. M. or (S. H. M.) (FROM SPIRITUAL SONGS. DOCT. THOMAS HASTINGS. 181

1. Friend after friend departs: Who hath not lost a friend? There is no un-lon here of hearts, That finds not here an end: Were this frail world our final rest, Liv-ing or dy-ing, none were blest.
2. Beyond the flight of time, Beyond this vale of death, There sure-ly is some blessed clime Where life is not a breath, Nor life's affections transient fire, Whose sparks fly upward and ex-pire.

Allegretto.

MALAN. 48th P. M.* or (7s, 6 verses.)

Ye who in His courts are found, List'ning to the joy-ful sound,
Lost and help-less as ye are,— Sons of sor-row, sin and care; Glo-ri-fy the King of Kings, Take the peace the gos-pel brings, Take the peace the gospel brings

* 40th P. M. by omitting the ties.

WESTERN. 37th P. M. or (S. P. M.) Arranged from RIPPON'S COLLECTION.

1. How pleased and blest was I, To hear the people cry.—Come, let us seek our God, to-day, Yes, with a cheerful zeal we haste to Zion's hill And there our vows and hon-ors pay.
2. Zion, thine happy place, Adorned with wondrous grace, And walls of strength embrace thee round, In thee our tribes appear, To pray and praise and hear The sacred Gospel's joy-ful sound.

DAWNING. 6s & 5s. Peculiar.

J. WILLIAM SUFFERN.

1. Thro' Thy pro-tect-ing care, Kept 'till the dawning, Taught to draw near in prayer, Heed we the warning; O thou great One In Three, Gladly our souls would be Ev-er-more praising Thee, God of the morn-ing.
2. God of our sleeping hours, Watch o'er us waking, All our im-per-fect powers, In thine hands taking; In us Thy work ful-fill, Be with Thy children still, Those who o-bey Thy will Nev-er for-sak-ing.

f *Fine.* *D S.*

The morning light is breaking, The darkness disappears,
The sons of earth are waking, (*Omit.....*) To pen-i-ten-tial tears, Each breeze that sweeps the ocean Brings tidings from afar, Of nations in commotion,
Prepared for Zion's war.

GLAD TIDINGS. 8s & 4s. (88; 884.)

Hark! hark! the gospel trumpet sounds, Thro' the wide earth the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace di-vine.

ALLISON. 7s. 5s. Double. or 34th P. M.

Onward speed thy conq'ring flight, An-gel on-ward speed;
Cast abroad thy radiant light, Bid the shades re-cede; Tread their idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, Spread the gospel's joy.

SHELBY. 12s, 11s & 8s. (12, 11; 12, 8.) or (11s & 8s)

The Prince of sal-va-tion in triumph is rid-ing, And glo-ry attends Him along his bright way; The news of His grace on the breezes are glid-ing, And nations are own-ing His sway

TRAVELING HOME. (Social.)

9th. P. M. (8s & 7s.) Double,

183

W. R. SCOTT.

W. R. SCOTT.

1. We are trav - 'ling to a cit - y, Where our loved ones gone be - fore; To our home of per - fect

2. One by one, we see them cross - ing, O'er the foam - ing bil - lows deep; Safe at home with Je - sus

3. Let us then each day be work - ing, For our Sav - ior here be - low, So that when we hear him

Chorus.

beau - ty, O - ver on the oth - er shore; Trav - el - ing home, trav - el - ing home,..... As each

dwel - ing, In His bless - ed pres - ence sweet, Trav - el - ing home,..... Trav - el - ing home,..... As each

call - ing, We'll be rea - dy then to go, Trav - el - ing home, Trav - el - ing home, trav - el - ing home, As each

day goes pass - ing by, To our home of per - fect beau - ty, To our hap - py home on high.

day goes pass - ing by, To our home of per - fect beau - ty, To our hap - py home on high.

1. "Go sin no more" our bless-ed Lord, In ten-der pi-ty said To one who stood ac-cused by all, And bowed her guil-ty head;

2. "Go sin no more" how sweet-ly come Those lov-ing tones a-gain; They speak to ev-ery wand'rer's heart, As kind-ly now as then;

3. O Christian if in e-vil hour, At-lured by world-ly pride, From Him thy soul de-sires to rove, Thy feet have turned a-side,

Yet, in her soul, one spark was left, Not all its light was o'er; He touched that spark, and gen-tly said, "Go thou, and sin no more."

Poor err-ing child, be-hold Him now, And give thy wand'rings o'er; Be washed in His a-ton-ing blood, Then "go and sin no more."

Go, tell thy lov-ing Sa-vior all, His pard'ning grace im-plore; Re-ceive His bless-ing at the cross, Then "go and sin no more."

Chorus.

O, sin-ner make Him now thy friend, He stand-eth at the door; Lay down thy bur-den at His feet, Then "go and sin no more."

O, sin-ner make Him now thy friend, He stand-eth at the door; Lay down thy bur-den at His feet, Then "go and sin no more."

WATCHING FOR ME. (Social hymn.) (9s & 8s.)

185

F. G. McCAULEY.

J. N. McHOSE.

1. In the land of the pure and the blest, Where Christ in His glory I see; In the mansions of beauty and rest, Some are watching and waiting for me.
2. There the dear weary hearts I have led, 'To Jesus, from sorrow are free; They have washed themselves white in His blood, And are watching and waiting for me,

3. O the loved ones who hasted be-fore, And dwelling where soon I shall be, Stand with welcome on life's shining shore, And are watching and waiting for me.
4. I am sighing and longing to go, I struggle and pant to be free, From the world and my trials be-low, To that land where they're waiting for me.

They are watching and waiting for me, They are watching and waiting for me, There the dear ones above in the re-gions of love, Are watching and waiting for me.

They are watching and waiting for me, They are watching and waiting for me, There the dear ones above in the re-gions of love, Are watching and waiting for me.

COME YE DISCONSOLATE. 11s & 10s, 40th. P. M.

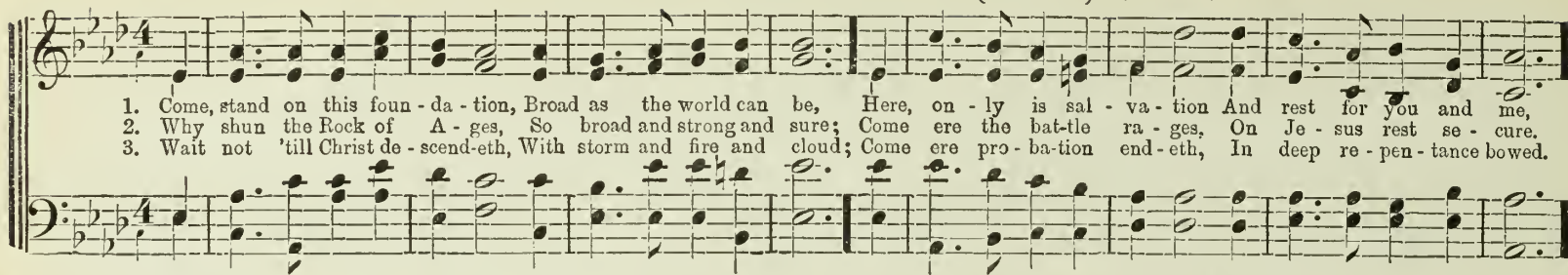
Legato, with pathos.

1st time Duet, 2d time Chorus.

WEBBE.

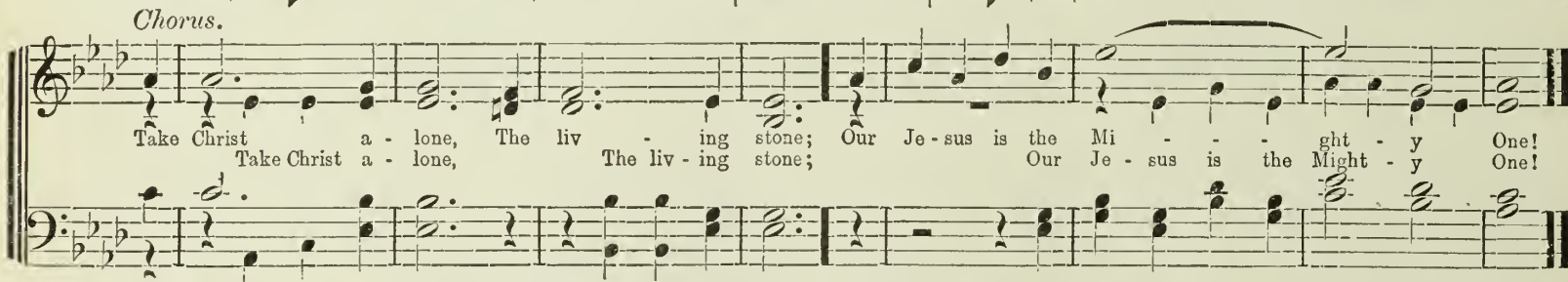
1. Come ye dis-consolate, where'er ye languish, Come to the mercy seat, fervently kneel; Here bring your wounded hearts, here tell your anguish Earth has no sorrow that heaven cannot heal.

2. Joy of the des-o-late, light of the stray-ing, Hope, of the pen-i-tent, fadeless and pure; Here speaks the comforter, ten-der-ly say-ing, Earth has no sorrow that heaven cannot cure.



1. Come, stand on this foun - da - tion, Broad as the world can be, Here, on - ly is sal - va - tion And rest for you and me,
 2. Why shun the Rock of A - ges, So broad and strong and sure; Come ere the bat - tle ra - ges, On Je - sus rest se - cure.
 3. Wait not 'till Christ de - scend - eth, With storm and fire and cloud; Come ere pro - ba - tion end - eth, In deep re - pen - tance bowed.

Chorus.



Take Christ a - lone, The liv - ing stone; Our Je - sus is the Mi - ght - y One!
 Take Christ a - lone, The liv - ing stone; Our Je - sus is the Might - y One!

ONLY ONE STEP TO JESUS. (Social.)

T. WOOD, FEB. 1877.



1st time. *2d time.* *Chorus.*

1. On - ly one step to Je - sus, Come and take it now, Come to Je - sus now. On - ly one step!
 2. On - ly one step to Je - sus, Come thy sins con - fess, He will sure - ly bless
 3. On - ly one step to Je - sus, Come be - lieve and rest, He will give thee rest.

On - ly one step, He's wait - ing for thee now; On - ly one step, On - ly one step, Come to thy Sa - vior now.

PART V.

INTROITS, SENTENCES, ANTHEMS, SACRED CHORUSES AND CHANTS.

GOD IS OUR REFUGE. (Introit.) Ps. 46

First time Soprano Solo. Second time Trio.

God is our re-fuge and strength, God is our re-fuge and strength, A ver - y present help in trou-ble, There-fore will we nev - er fear,....
mp e cres.

God is our re-fuge and strength, God is our re-fuge and strength, A ver - y present help in trou-ble, There-fore will we nev - er fear,....

There-fore will we nev - er fear,....

There-fore will we nev - er fear, ... Tho' the earth be re - mov - ed, tho' the mountains be car - ried in-to the midst, midst of the sea, A - men, A - men.

m e cres. mf m cres. f dim a poco.

There-fore will we nev - er fear,.... Tho' the earth be re - mov - ed, tho' the mountains be car - ried in-to the midst, midst of the sea, A - men, A - men.

THE LORD REIGNETH. (Introit.)

*Moderato. First time quartet. Second time chorus.**Repeat in chorus.*

Let the earth be glad, The Lord reigneth, Let the mul-ti-tude be glad, be glad there-of; Let the mul-ti-tude be glad, be glad there-of; Let the earth be glad, Let the mul-ti-tude be glad, be glad there-of; Repeat in chorus.

Solo.

The Lord reigneth, let the earth be glad, Let the mul-ti-tude be glad, be glad there-of;

Solo.

Andante. Chorus. mf e dim. rit. a poco. p mp Moderato.

Clouds and darkness, Clouds and darkness are round, are round a - bout Him, Righteousness and Clouds, clouds and darkness, clouds and darkness are round, are round about Him.

Andante. f Cho. dim. mf e dim. rit. a poco. mp

The Lord reigneth, Clouds and darkness, clouds and darkness, clouds and darkness are round, are round about Him, Righteousness and

THE LORD REIGNETH. - - Concluded.

189

m *mf* *repeat allegretto.* *rit.*

judgment, righteousness and judgment, righteousness and judgment, Are the hab-i-ta-tions, hab-i-ta-tions of His throne, of His throne.
Are the hab-i-ta-tions, hab-i-ta-tions, of His throne, of His throne.

judgment, righteousness and judgment, righteousness and judgment, Are the hab - - i-ta-tions, of His throne, of His throne.

m *mf* *1st time. cres.* *rit.*

judgment, righteousness and judgment, righteousness and judgment, Are the hab-i-ta-tions, hab-i-ta-tions of His throne, of His throne.

BLESSED IS EVERY ONE. (Introit.)

Moderato. *mf*

Bless-ed, Blessed, Bless-ed is ev-ery one, bless-ed is ev-ery one that walketh in His wa....
Bless-ed, Bless-ed Bless-ed that

Bless-ed is ev-ery one, Blessed is ev-ery one that fear-eth the Lord, Bless-ed that
m *p* *mp* *m*

Bless-ed, Blessed, Blessed, Bless-ed, that

BLESSED IS EVERY ONE. - - Concluded.

Allegretto.

..... ys, The Lord shall bless thee, bless thee, bless thee, the Lord shall bless thee, bless thee out of

walketh in His ways, that walketh in His way, The Lord shall bless thee, the Lord shall bless thee, the Lord shall bless thee, bless thee out of

walketh in His wa..... ys, The Lord shall bless thee, the Lord shall bless thee, the Lord shall bless thee, bless thee out of

Zi-on; And thou shalt see the good of Je-ru-sa-lem, the good of Je - ru - sa-lem, good of Je - ru - sa-lem, all, all the days of thy life.

All the days, all the days of thy life.

Zi-on; And thou shalt see the good of Je - ru - sa - lem, the good of Je - ru - sa-lem, good of Je - ru - sa-lem, All the days of thy life.

Zi-on; And thou shalt see the good of Je - ru - sa - lem, the good of Je - ru - sa-lem, good of Je - ru - sa-lem, All the days of thy life,

MY REFUGE. (Hymn Anthem.)

191

C. WESLEY.

With deep feeling. Obligato Solo with Chorus.

1. Je-sus lov-er of my soul, Let me to Thy bo-som fly, While the bil-lows near me roll, While the tempest still is high.
of my soul, let me fly, billows roll, still is high.

2. Oth-er refuge have I none, Hangs my helpless soul on Thee; Leave, ah, leave me not a - lone, Still sup-port and comfort me.
have I none, hangs on Thee; not alone comfort me,

3. Plenteous grace with Thee is found, Grace to pardon all my sin; Let the healing streams a-bound, Make and keep me pure with-in.
Thee is found, all my sin, streams abound, pure within.

rit.
Hide me, O my Sav-ior, hide, Till the storm of life is past, Safe in - to the ha-ven guide, O re - ceive my soul at last.

All my trust on Thee is staid, All my help from Thee I bring, Cov-er my defenceless head, With the shad-ow of Thy wing.

Thou of life the fountain art, Freely let me take of Thee; Spring thou up with - in my heart, Rise to all e - ter - ni - ty.

THE LORD IS MY SHEPHERD. (Introit.

F. G. SPENCER.

Affettuoso. Allegretto.

The Lord is my Shepherd, I shall not want, The Lord is my Shepherd, I shall not want, He maketh me to lie down, lie down in green pastures, He

The Lord is my Shepherd, I shall not want, The Lord is my Shepherd, I shall not want, He maketh me to lie down, lie down in green pastures, He

This musical system consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo/mood is marked 'Affettuoso. Allegretto.'.

Moderato.

leadeth me be - side, be-side the still waters, He restoreth my soul, He leadeth me in the paths of righteousness, For His name's sake, Yea, tho' I walk thro' the

This musical system consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Moderato.'.

Moderato.

leadeth me be - side, be-side the still waters, He restoreth my soul, He leadeth me in the paths of righteousness, For His name's sake, Yea, tho' I walk thro' the

This musical system consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Moderato.'.

Allegretto.

val - ley of the shad - ow of death, of death, I will fear no e - vil for Thou art with me, Thy rod and Thy staff they comfort me, they comfort me.

val - ley of the shad - ow of death, of death, I will fear no e - vil for Thou art with me, Thy rod and Thy staff they comfort me, they comfort me.

HARK TO THE SOLEMN BELL. Dirge. (Quartet or Chorus.) 6s & 5s. Peculiar, or 6s & 4s.

Sing from small notes first.

J. B. WOODBURY.

As 6s & 5s. 1. Hark to the solemn bell, Mournfully peal-ing!
What do its wailings tell, On the ear steal-ing? Seems they not thus to say, Loved ones have passed away? Ashes with ashes lay, List to its peal-ing.

2, When in their lonely bed, Loved ones are ly - ing;
When joyful wings are spread, To heaven fly-ing; Would we to sin and pain, Call back their souls again, Weave round their hearts the chain Severed in dying.

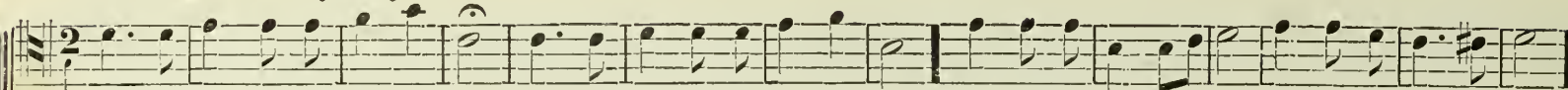
As 6s & 4s. When shall I see the day, That ends my woes;
When shall I vict'ry gain, O'er all my foes? When will the trumpet sound, That calls the exile home? The grand sabbatic year, When will it come.

* As 6s & 4s, omit the notes with stars over them.

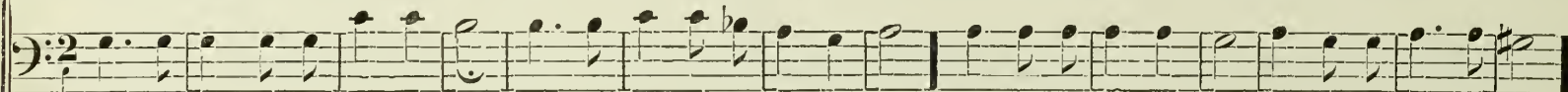
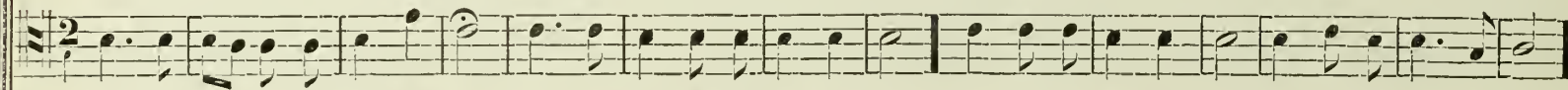
THOU WILT KEEP HIM IN PERFECT PEACE.* Motette. (For four voices.)

From ASAHIEL ABBOT'S

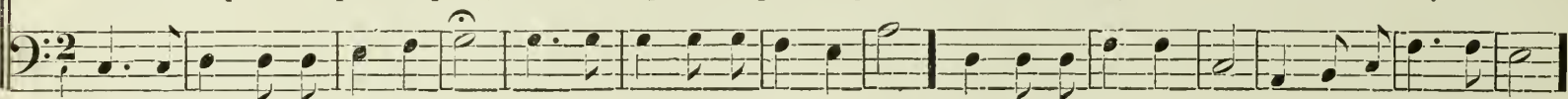
Moderato. With feeling.



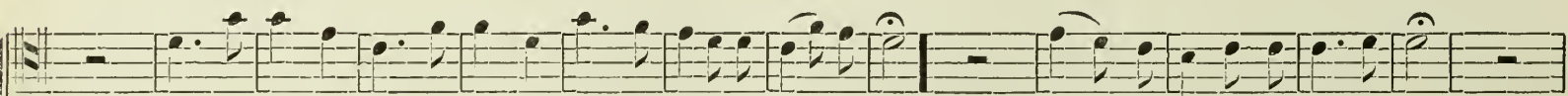
Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet peace, Whose mind is stayed on Thee, Whose mind is stayed on Thee,



Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet peace, Whose mind is stayed on Thee, Whose mind is stayed on Thee.



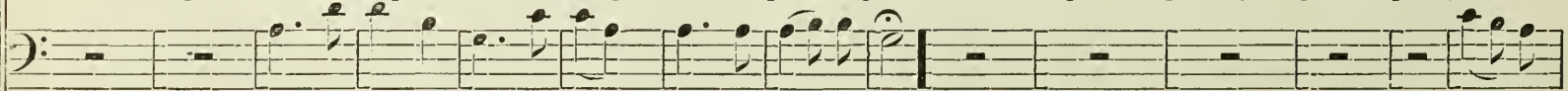
* May be sung in the Key of G \flat .



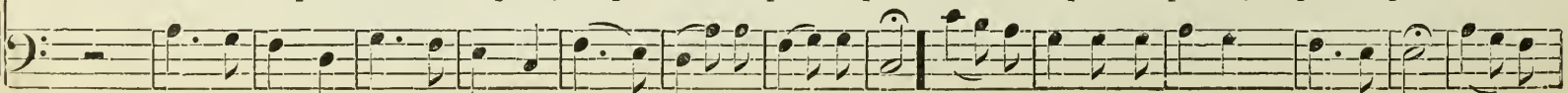
Thou wilt keep him, Thou wilt keep him, Thou wilt keep him in perfect peace, Thou wilt keep him in per - feet peace,

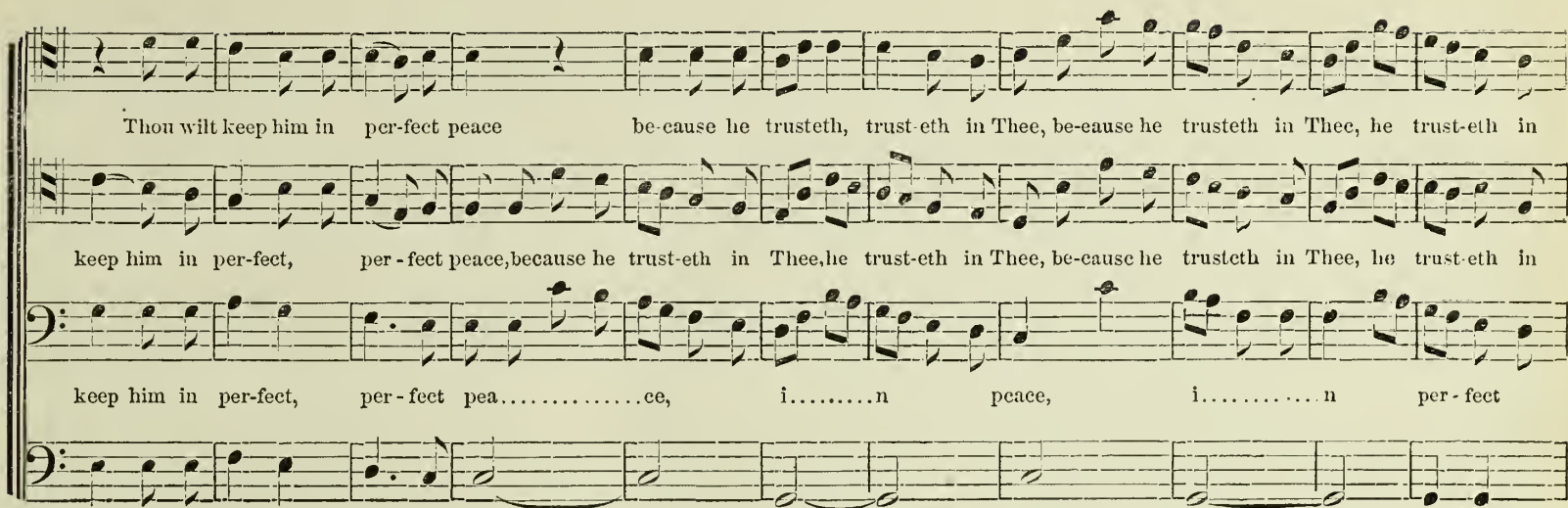


Thou wilt keep him, Thou wilt keep him, Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet, per - feet peace,



Thou wilt keep him, Thou wilt keep him in per - feet peace, Thou wilt keep him in per - feet, per - feet peace, Thou wilt
Thou wilt keep him, Thou wilt keep him, keep him in per - feet peace, Thou wilt keep him in per - feet, per - feet peace, Thou wilt

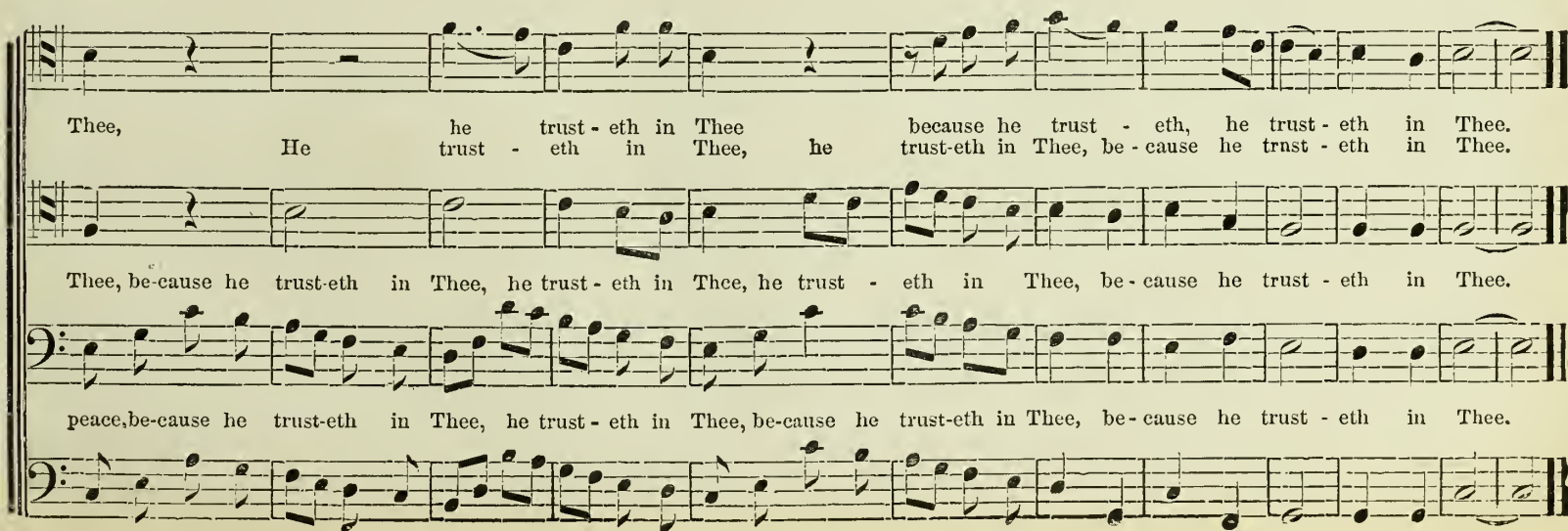




Thou wilt keep him in per-fect peace be-cause he trusteth, trust-eth in Thee, be-cause he trusteth in Thee, he trust-eth in

keep him in per-fect, per-fect peace, because he trust-eth in Thee, he trust-eth in Thee, be-cause he trusteth in Thee, he trust-eth in

keep him in per-fect, per-fect pea.....ce, i.....n peace, i.....n per-fect



Thee, He he trust-eth in Thee he because he trust-eth, he trust-eth in Thee. trust-eth in Thee, be-cause he trust-eth in Thee.

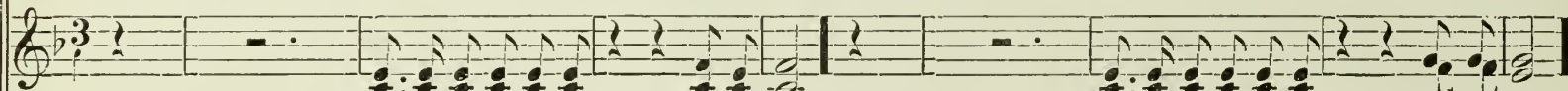
Thee, be-cause he trust-eth in Thee, he trust-eth in Thee, he trust-eth in Thee, be-cause he trust-eth in Thee.

peace, be-cause he trust-eth in Thee, he trust-eth in Thee, be-cause he trust-eth in Thee, be-cause he trust-eth in Thee.

DAWN IS BREAKING. (Hymn Anthem.)

Solo. Sop. Moderato. Obligato Solo and Chorus.

1. I am wait-ing by the Riv - er, And my heart has wait-ed long, Now I think I hear the cho - rus, Of the an-gel's wel-come song,
 2. Far a-way he-yond the Riv - er, In this wea-ry vale of tears, There the tide of bliss is sweep - ing Thro' the bright and changeless years,
 3. They are launch-ing on the Riv - er; From the calm and qui-et shore; And they soon will hear my spir - it, Where the wea-ry sigh no more.



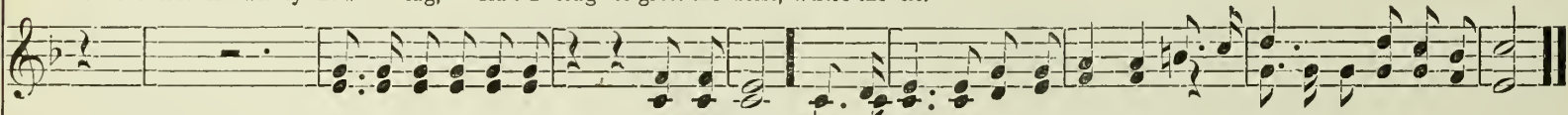
Waiting by the riv-er, waited long; Think I hear the chorus, welcome song,
 Far beyond the riv-er, vale of tears, Tide of bliss is sweeping, changeless years.



Launching on the riv-er, qui-et shore; Soon will bear my spir-it, sigh no more,



O! I see the dawn is break - ing, On the hill - tops of the blest, Where the wick-ed cease from troubling And the wea - ry are at rest.
 O! I long to be with Je - sus, In the mansions of the blest, Where the wick-ed cease from troubling And the wea - ry are at rest.
 For the tide is swift-ly flow - ing, And I long to greet the blest, Where the &c.



See the dawn is breaking, of the blest, Where the wick-ed cease from troubling, and the wea - ry are, at rest.
 Long to be with Je-sus, of the blest. Where the &c.



Tide is swift-ly flowing, greet the blest, Where the wick-ed cease from troubling, And the wea-ry are at rest.



O! I see the dawn is break-ing, O! I see the dawn is break-ing, On the hill-tops of the blest,

mf *f*

O! I see the dawn is break-ing, O! I see the dawn is break-ing, On the hill-tops of the blest,

O! I see the dawn is break-ing, O! I see the dawn is break-ing, On the hill-tops of the blest,

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. Dynamics *mf* and *f* are indicated above the second and third staves respectively.

Where the wick-ed cease from troubling, Where the wick-ed cease from troubling, And the weary are at rest, Are at rest.

f *p* *mf* *p* *m* *mp* *pp*

Where the wick-ed cease from troubling, Where the wick-ed cease from troubling, And the wea-ry are at rest.

Where the wick-ed cease from troubling, Where the wick-ed cease from troubling, And the wea-ry are at rest.

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. Dynamics *f*, *p*, *mf*, *p*, *m*, *mp*, and *pp* are indicated above the second and third staves.

HOLINESS BECOMETH THINE HOUSE. (Introit.)

G. W. REASAR.

*Larghetto.**Moderato. p**p*

Holiness, holiness, holiness becometh Thine house, O Lord, Holiness, holiness, holiness becometh Thine house, O Lord, holiness, holiness,

Ho-li-ness, ho-li-ness be-

Holiness, holiness, holiness becometh Thine house, O Lord, Holiness, holiness, holiness becometh Thine house, O Lord, holiness, holiness,

*Allegretto.**mp**dim.*1st time, 2d time. *mf**Adagio.*

holiness becometh Thine house, house, For-ev-er and ev-er, For-ev-er and ev-er, For-ev-er and ev-er, For-ev-er A-men, For-ev-er A-men.

cometh Thine house.... O..... Lord, Lord, For-ev-er, &c.

Adagio.

holiness becometh Thine house, house, For-ev-er and ev-er, For-ev-er and ev-er, For-ev-er and ev-er, For-ev-er A-men, For-ev-er A-men.

I WAITED FOR THY SALVATION.

Arr. from MERCADANTE. 199

1st time.

I wait-ed for thy salva-tion, O Lord, for Thy sal - va - tion, And Thou did'st hear my cry, Thou did'st hear my cry, hear my

Tenor. | *2d time.* *Chorus.*

I wait-ed for Thy sal va-tion, And Thou did'st hear my cry, oh Lord! I wait-ed for thy sal - ya - tion, And

Did'st hear, did'st hear me, oh Lord, cry. oh Lord! did'st hear, did'st hear me, oh Lord, I wait-ed for Thy sal - va-tion, And Thou did'st hear my cry, oh Lord, did'st hear my cry, did'st hear my cry,

Oh Lord, Thou did'st save me, Oh Lord, Thou did'st save me, Thou did'st save me, Thou did'st hear my cry, oh Lord, And Thou did'st save me, did'st save me, Lord; Thou did'st save me, did'st save me. Thou did'st de-liv - er, Thou did'st de-

Thou did'st hear my cry, oh Lord, And Thou did'st save me, did'st save me, Lord, Thou did'st save me, did'st save me. Thou did'st de-liv - er, Thou did'st de-

Oh Lord, Thou did'st save me, Oh Lord, Thou did'st save me, Thou did'st save me, Thou did'st de-liv - er, Thou did'st de-

I WAITED FOR THY SALVATION. - - Concluded.

Chorus.

liv - er, And did'st grant me Thy sal - va - tion, Oh Lord Thou did'st grant me Thy sal - va - tion.

Thou did'st deliver me, Thou Lord did'st deliver me, Oh Lord Thou did'st grant me Thy sal - va - tion.

THEY ARE GOING. (For Funerals.)

G. W. REASER.

Tenderly.

1. They are go - ing, on - ly go - ing, Je - sus called them long a - go;
All the win - ter time they're passing (*Omit.....*) Soft - ly as the fall - ing snow; When the vio - lets in the spring - time,

2. They are go - ing, on - ly go - ing, When with summer, earth is drest.
In their cold hands holding ros - es (*Omit.....*) Fold - ed to each sil - ent breast; When the autumn hangs red ban - ners.

Catch the az - ure of the sky, They are car - ried out to slum - ber, Sweetly where the violets lie, Go - ing, go - ing where the violets lie.

Out above the har - vest sheaves They are go - ing, ev - er go - ing; Thick and fast as falling leaves; Go ing, go - ing, go - ing, Go - ing like the fall - ing leaves.

COME YE WHO LABOR. (Introit.)

201

CHAS. H. GABRIEL,

p *mf* *e* *dim.* *mp*

Come ye who la-bor, come to me and rest, Come un-to me, Come un-to me, oh come to me and I will give you rest, Ye who are me, ...

Come ye who la-bor, come to me and rest, Come un-to me, Come un-to me, oh come to me and I will give you rest, Ye who are

wea-ry and are heavy la-den, Come un-to me and I will give you rest, Ye who are wea-ry, come to me and rest, Come, oh come.

CALM. 8s & 4s. Peculiar, (Funeral Hymn.)

p *cres.* *m* *dim.* *mp* *rit e dim.* *pp*

1. There is a calm for those who weep; A rest for wea-ry pilgrims found; They soft-ly lie and sweet-ly sleep, Low in the ground, low in the ground.
2. The storm that sweeps the wintry sky, No more disturbs their deep repose, Than summer evening's lat-est sigh, That shuts the rose, that shuts the rose.

THE LORD IS MY LIGHT.

Ps 27th.

J. W. S.

m mf cres.

1st Tenor.

Whom, whom, whom shall I fear,

The Lord is the strength of my life

2d Tenor.

of whom shall I

Whom, whom, whom shall I fear,

m mf cres.

The Lord is my light and my sal - va - tion,

Whom, whom, whom shall I fear?

be a - fraid? Of whom shall I be a - fraid? One thing have I de-sired of the Lord, that will I seek af - ter, that will I seek after,

Of whom shall I be a - fraid? One thing have I de-sired of the Lord, that will I seek af - ter, that will I seek after,

Of whom shall I be a - fraid? One thing have I de-sired of the Lord, that will I seek af - ter; that will I seek after,

f *m* *cres.*

that I may dwell, that I may dwell, That I may dwell, dwell in the house, dwell in the house of the Lo.....rd all the days of my

that I may dwell, that I may dwell, That I may dwell, dwell in the house, dwell in the house of the Lord all the days of my

f *m* *cres.*

that I may dwell, that I may dwell, That I may dwell, dwell in the house, dwell in the house of the Lo.....rd all the days of my
that I may dwell, that I may dwell, That I may dwell, dwell in the house, dwell in the house of the Lord all the days of my

f *mf* *cres.* *f*

life, dwell in thy house..... to be - hold the beauties of the Lord, and to en - quire in His tem - ple.

life, dwell in thy house, dwell in thy house to be - hold the beauties of the Lord, and to en - quire in His tem - ple.

f *mf* *cres.* *f*

life..... dwell in thy house, to behold the beauties of the Lord, beauties of the Lord, and to en - quire in His tem - ple.
life,..... dwell in thy house, to behold the beauties of the Lord, beauties of the Lord, and to en - quire in His tem - ple.

THE LORD IS MY LIGHT. - Continued.

Bass Solo.

For in the time of trou-ble, He shall hide me in His pa-vil-ion, In the se-cret of His tab-er-na-cle shall He

Hide me in His pa-vil-ion,

p

Hide me in His pa-vil-ion,

8 8 8

p *mf Animato e Vigoroso.*

hide me, He shall set me up, up-on a rock, And now shall my head be lift-ed up a-

Yea, in se-cret will He hide me, He shall set me on a rock, And now shall my head be lift-ed up a-

p *p cres.* *ff* *mf*

Yea, in se-cret will Hehide me, He shall set me on a rock, And now shall my head be lift-ed up a-

lift-ed up

f *m*

bove mine en - e-mies round a - bout me; Therefore will I of - fer in His tab - er - na - cle sac - ri - fi - ces of joy; I will sing, yea,

f *m*

bove mine en - e-mies round a - bout me; Therefore will I of - fer in His tab - er - na - cle sac - ri - fi - ces of joy; I will sing, yea,

mf *f*

I will sing, yea, I will sing praises un - to the Lord, I will sing, yea, I will sing, yea, I will sing praises, sing praises, I will sing praises un - to the Lord.

mf *f*

I will sing, yea, I will sing praises un - to the Lo.....rd, I will sing praises, sing praises, I will sing praises un - to the Lord.

LIFT UP YOUR HANDS.

*Larghetto.**Moderato.**mp**m**m**cres.*

Be - hold! be - hold! be - hold! bless ye the Lord, bless ye the Lord, all ye ser - vants of the Lord, Which by night, which by night,

*Larghetto.**Moderato.**mp**m**cres. - - - f**m**cres.*

Be - hold! be - hold! be - hold! bless ye the Lord, bless ye the Lord, all ye ser - vants of the Lord, Which by night, which by night,

which by night, Stand in the house of the Lord, stand in the house of the Lord,

And bless the Lord,

which by night, Stand in the house of the Lord, stand in the house of the Lord,

And bless the Lord,

which by night, Stand in the house of the Lord, stand in the house of the Lord. Lift up your hands and bless the Lord,

Lift up your

And bless the Lord,

And bless the Lord, Lift up your hands in the house of the

And bless the Lord,

And bless the Lord, Lift up your hands in the house of the

hands and bless the Lord,

Lift up your hands and bless the Lord,

Lift up your hands in the house of the

Lord, in the house of the Lord, The Lord that made heav'n and earth, the Lord that made heav'n and earth, Bless thee, bless thee out of Zi - on.

Lord, in the house of the Lord, The Lord that made heav'n and earth, the Lord that made heav'n and earth, Bless thee, bless thee out of Zi - on.

O CLAP YOUR HANDS ALL YE PEOPLE,

T. C. O. KANE.

O clap your hands all ye people, Shout unto God with the voice of triumph, with the voice of triumph,

O clap your hands all ye people, Shout unto God with the voice of triumph, with the voice of triumph,

8 --

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The second and third staves are also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests. The system ends with a double bar line and the number '8' followed by a dash.

For the Lord most high is terrible, the Lord most high is terrible, a great King over all the earth, a great King over all the earth.

For the Lord most high is terrible, the Lord most high is terrible, a great King over all the earth, a great King over all the earth.

8 --

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music continues with rhythmic patterns of eighth and sixteenth notes. The system ends with a double bar line and the number '8' followed by a dash.

O CLAP YOUR HANDS ALL YE PEOPLE. - - Concluded.

209

Vivace.

Sing prais - es, Sing prais-es For God is the King of all the earth, Sing His

Sing prais-es to God sing prais - es, sing prais - es to God our King, For God is the King of all the earth, Sing His

Sva.....

Sing prais - es, Sing prais es For God is the King of all the earth, Sing His

8

prais-es with un - der-stand-ing, O sing! O sing! O sing! O sing, Hal-le - lu - jah, Hal - le - lu - jah, A - men,

prais-es with un - der-stand-ing, Sing! Sing! Sing! Sing Hal - le - lu - jah, Hal - le - lu - jah, A - men.

prais-es with un - der-stand-ing, O sing! O sing! O sing! O sing, Hal-le - lu - jah, Hal - le - lu - jah, A - men.

THE NEW SONG. (Hymn Anthem.)

REV. A. T. PIERSON. D. D.

J. W. S.

m *f* *mf*

1. With harps and with vi-ols, There stand a great throng, In the presence of Je - sus, And sing the new song,

2. Once they too, were sin - ners, De - filed in His sight; But, ar - rayed in pure garments, In praise they u - nite, Un-to

3. How hopeless and helpless We sinners had been, If He nev - er had loved us, Till cleansed from our sin, *m* *f* *mf*

4. What love in - spired Je - sus Such sor - row to bear, That in this joy - ful cho - rus We al - so might share, Un-to Him.....

5. Our songs of sal - va - tion His mer - cy shall tell, Till oth - ers be - liev - ing, The anthem shall swell, Un-to Him that hath

cres. *f*

That hath loved us, And washed us from sin. be the glo - ry, For - ev - er A - men!

Him that hath loved us, And washed us from sin, Un-to Him that hath loved us, For - ev - er A - men!

m *m* *cres.* *f*

..... *m* that hath loved us And washed us from sin, Un-to Him..... *m* be the glo - ry, For - ev - er A - men!

loved us And washed us from sin, Un-to Him that hath loved us, For - ev - er A - men!

NEARER TO THEE. (Solo and Chorus.)

J. W. S. 211

Soprano. Play first eight measures as an introduction.

m e dim. a poco.

mf e dim. e cres.

Near er my God to Thee, Nearer to Thee, E'en tho' it be a cross, That raiseth me; Still all my song shall be, Nearer my God to Thee, Nearer to

Ped. Ped. Ped. 8 8 Ped.

Thee Near - er to Thee, Near - er to Thee, to Thee, Nearer to Thee, to Thee; Nearer my God to Thee, Nearer to Thee, Near - er to Thee, Nearer to Thee, Nearer my God to Thee.

Near - er to Thee, to Thee, Nearer to Thee, to Thee; Nearer my God to Thee, Nearer to Thee.

THOU ART GONE TO THE GRAVE. 13s & 11s, or (12s & 11s.) or 29th P. M.

Elegiac. Andante. With pathos.

Thou art gone to the grave, but we will not deplore thee, Tho' sorrows and darkness encompass the tomb, The Sav-ior has passed thro' its portals before thee. (Omit.....) And the lamp of His love is thy guide thro' the gloom.

NEARER TO THEE. - Continued.

*Slowly, and with pathos. ALTO, p e cres.**dim.**rall.**a tempo.**Faster.*

Tho' like a wan-der-er, the sun gone down; Darkness be over me, My rest a stone; Yet in my dreams I'd be. Nearer my

God to Thee, Near-er to Thee, Nearer to Thee, Nearer to Thee, Nearer to Thee, Nearer my God to Thee, Nearer to Thee, Near-er to Thee, Nearer my God, Nearer to thee,

"ROCK OF AGES." (Hymn Anthem.)

7s. 6 verses.

Tenor and Soprano Duet.

Respectfully inscribed to PROF. J. WM. SUFFERN, Prin. of Academy of Music, Kalamazoo. H. B. GOODENOW, Kal. Mich.

Rock of a - ges, cleft for me, Let me hide my - self in Thee, Let the wa - ter and the blood, From thy side a heal - ing flood.

NEARER TO THEE. - - Concluded.

213

Soprano.

Or if on joyful wings, Cleaving the sky; Sun, moon and stars forgot, Upward I fly, Still all my song shall be Nearer my God to Thee, Nearer to Thee.

Near-er to Thee, All my songs, my songs, All my songs, my songs, All my songs shall be, Nearer, Nearer Near - er my God, Nearer to Thee.
 All my songs, All my songs, All my songs shall be, Near - er, Near - er, Near - er my God to Thee.
mp e cres. mp e cres. mf f m e cres. f dim. mp

All my songs, my songs, All my songs, my songs, All my songs shall be, Near - er, Near - er, Near - er my God nearer to Thee.

ROCK OF AGES. - - Concluded.

Chorus. mf cres. mf cres. ritard.

Be of sin the dou-ble cure, Save from wrath and make me pure, Be of sin the dou-ble cure Save from wrath and make me pure.

O PRAISE THE LORD, ALL YE NATIONS.

Arr. from MSS. of FRANK M. DAVIS.

*Moderato. 1st Time Soprano. 2d time Tenor Solo. mf**f**ff**m*

m *cres.* *mf* *f* *ff* *m*

O praise the Lord all ye na-tions, Praise Him all ye peo-ple, Praise Him all ye peo-ple, Praise Him all ye peo-ple, Praise Him,

*Chorus.**mf**f**m Allegretto.**mf*

mf *f* *m Allegretto.* *mf*

Praise Him, praise Him, praise Him, praise Him all ye peo-ple, For His mer-ci-ful kindness is great t'ward us, For His mer-ci-ful kindness is great t'ward us.

m *cres.* *Larghetto.* *mf cres.*

And the truth of the Lord en-dur-eth for-ev-er, And the truth of the Lord en-dur-eth for-ev-er, Praise ye the Lord, Praise ye the Lord.

BLESSED IS THE MAN. (Introit.)

215

Moderato. 1st Time sing the first section as Bass Solo. 2d time Sop. & Alto Duet.

Quartet.

J. W. S.

Bless-ed, bless-ed, bless-ed is the man, Bless-ed is the man that walketh up - right-ly, Blessed, blessed, blessed is the ma
mp e cres. m

Soli. Blessed is the
 Blessed is the ma.....

Blessed is the man is the man, Whose delight is in the law of the Lord, Whose delight is in the law of the Lord both day and night.
n,

man, Blessed is the man, Whose delight is in the law of the Lord, Whose delight is in the law of the Lord both day and night.
n,

THY WILL BE DONE. 8s, & 6s

A. W. DENNISON.

1. My God my Fath-er while I stray, Far from my home on life's rough way, Oh teach me from my heart to say My God, thy will be done.
 2. Though dark my path and sad my lot, Let me be still and murmur not, And breathe the prayer divinely taught Thy will, my God be done.

REV. A. L. PIERSON.

J. W. S.

mp *m*

1. This gos-pel of Thy grace, My stubborn heart has won; For God so loved the world, He gave His on-ly Son,
 2. The ser-pent lift-ed up, Could life and heal-ing give; So Je-sus on the cross Bids me to "look and live;"

3. "The soul that sin-neth dies;" my aw-ful doom I heard; I was for-ev-er lost, But for Thy gracious word, That who-so-ev-er

mp *m* *mp*

4. Not to condemn the world, The man of sor-row came, But that the world might have Sal-va-tion thro' His name,
 5. Lord help my un-be-lief! Give me the peace of Faith; To rest with childlike trust On what Thy gos-pel saith,

m cres. *mp e cres.*

That who-so-ev-er will be-lie ve, Will believe shall ever-lasting life receive, That who-so-ev-er
 That who-so-ev-er will be-lieve shall ever-lasting life receive, That who-so-ev-er

will be-lie ve, Will believe shall ev - - er-last-ing life re-ceive, That who-so-ev-er

m cres. *mp e cres.*

That who-so-ev-er will belie ve, Will believe shall ev-cr-last-ing life re-ceive, That who-so-ev-er

f *cres.*

will be-lieve, That who - so - ev - er will be-lieve, That who - so - ev - er will be-lieve, Shall ev - er - last - ing life re - ceive.

f *cres.*

will be-lieve, That who - so - ev - er will be-lieve, That who - so - ev - er will be-lieve, Shall ev - er - last - ing, ev - er - last - ing life re - ceive.

I CLING TO THEE. (Introit.) 8s & 6s, Peculiar.

ELLIOTT.
Moderato.

A. W. DENNISON.

mp e cres.

1. O Ho - ly Sav - ior! Friend unseen, Since on Thine arm Thou bid'st me lean, Help me throughout Life's changing scene, By faith to cling to Thee.

p *mp e cres.* *pp*

2. Blest with this fel - low - ship di - vine, Take what Thou wilt, I'll not re - pine; For, as the branches to the vine, My soul would cling to Thee.
3. Though far from home, fatigued, oppressed, Here have I found a place of rest; An ex - ile still, yet not un - blest, Because I cling to Thee.

4. Though oft I seem to tread a - lone, Life's dreary waste, with thorns o'er grown, Thy voice of love, in gentlest tone, Still whispers, "cling to me."

HEAR MY PRAYER.

Moderato.

To the Madison Ave. S. S. Circle, Baltimore.

J. T. GRAPE.

p *mp* *cres.* *m* *m* *cres.*

Hear my prayer, hear my prayer, hear my prayer, my prayer O Lord, And hide not thy - self from my pe - ti - tion, Take heed un - to me, take

mf *f* *dim.* *m* *p* *m*

heed un - to me, Take heed un - to me and hear me, How I mourn in my prayer, How I mourn in my prayer and am vex-ed, Then I said.

heed un - to me, Take heed un - to me and hear me, How I mourn in my prayer, How I mourn in my prayer and am vex-ed, Then I said.

Allegretto. Affetuoso. *mp* *p* *m*

O that I had wings, that I had wings like a dove, then would I fly a - way, Then would I fly a - way, Then would I fly a - way, O that I had

O that I had wings, that I had wings like a dove, then would I fly a - way, Then would I fly a - way, Then would I fly a - way, O that I had

dim. *Moderato.* *mf*

wings, that I had wings like a dove, I would flee a - way, O that I had wings, O that I had wings, O that I had wings, had wings like a

dove, Had wings like a dove, wings like a dove, Then would I fly a - way, and be at rest, And be at rest, and be at rest.

dove, Had wings like a dove, wings like a dove, Then would I fly a - way, and be at rest, And be at rest, and be at rest,

CHILD OF SIN AND SORROW.

6s & 4s. (Peculiar.)

DOCT. THOMAS HASTINGS.

Fine. *D.C.*

1. Child of sin and sor-row, Filled with dismay;
Wait not for to-morrow, Yield ye today; Heav'n bids thee come, While yet there's room,
Child of sin and sor-row, Hear and o-bey.

2.
Child of sin and sorrow,
Why wilt thou die?
Come, while thou canst borrow,
Help from on high;
Grieve not that love,
Which from above—
Child of sin and sorrow,
Would bring thee nigh.

3.
Child of sin and sorrow,
Lift up thine eye;
Heir-ship thou canst borrow,
In worlds on high;
In that high home,
Graven thy name;
Child of sin and sorrow,
Swift homeward fly.

TARRY WITH ME.

D. H. CAMPBELL,

*Duet.**rit.*

Tar - ry with me Oh my Sa - vior, For the day is pass - ing by; See the shades of evening gath - er; And the night is draw - ing nigh.

Organ Accompaniment. *ritard.*

*mp**e dim a la**pp**Duet Basses.*

See the shades of evening gather, And the night is drawing nigh. Deep - er, deep - er grow the shadows, Pal - er now the glow - ing west.

Organ Accompaniment. *ritard.*

*Faster.**ritard.*

Swift the night of death approaches, Will it be the night of rest? Tar - ry with me, Tar - ry with me, O my Sav - ior,

Tar - ry with me, Tar - ry with me, O my Savior, My Sav - ior,

Swift the night of death approaches, Will it be the night of rest? Tar - ry with me, Tar - ry with me, O my Sav - ior,

The first system of the musical score consists of four staves. The top staff is for the soprano voice, the second for the alto voice, the third for the tenor voice, and the fourth for the bass voice. The music is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo markings 'Faster.' and 'ritard.' are placed above the first and second staves respectively. The lyrics are written below each staff, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

'Till the morning then a - wake me, 'Till the morning then a - wake me, 'Till the morning then a - wake me, Morning of e - ter - nal rest.

'Till the morning then a - wake me, 'Till the morning then a - wake me, 'Till the morning then a - wake me, Morning of e - ter - nal rest.

The second system of the musical score consists of four staves. The top staff is for the soprano voice, the second for the alto voice, the third for the tenor voice, and the fourth for the bass voice. The music is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo marking 'ritard.' is placed above the third staff. The lyrics are written below each staff, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

CONSIDER THE LILLIES.

G. W. REASER.

Solo.

Con-sid - er the lil-lies of the field how they grow, Con-sid-er the lil-lies of the field how they grow, They

Con-

Solo.

Con - sid - er the lil-lies of the field how they grow, Consid-er the lil-lies of the field how they grow, They toil not, neither do they spin,

Con-sid - er the lil-lies of the field how they grow, Con-

toil not, toil not, They toil not, neither do they spin, Con - sid - er the lil-lies how they grow, how they grow, Con -

sid - er the lil - lies of the field how they grow, They toil not, neither do they spin. Con - sid - er the lil - lies how they grow, how they grow, Con -

They toil not, toil not, They toil not, neith-er do they spin. And yet..... I say un - to you, And

sid - er the lil - lies of the field how they grow, They toil not, neither do they spin.

And yet I say

un - to you,

sid - er the lil - lies of the field how they grow, con - sid - er the lil - lies of the field how they grow, they toil not, neither do they spin.

sid - er the lil - lies of the field how they grow, con - sid - er the lil - lies of the field how they grow, they toil not neith - er do they spin.

yet..... I say un - to you that Sol - - o - mon in all his glo - ry was not ar - rayed like one of these.
And yet I say unto you, and yet I say un-to you,

Semi Chorus.

Full Chorus. f

Wherefore if God so clothe the flowers of the field, shall he not much more clothe you, O, ye of little faith, Trust ye in the Lord, trust ye in the Lord, For

Semi Chorus.

Full Chorus. f

Wherefore if God so clothe the flowers of the field, shall he not much more clothe you, O, ye of little faith, Trust ye in the Lord, trust ye in the

CONSIDER THE LILLIES. - - Concluded.

mf

Trust ye in the Lord, Trust..... ye in the

in the Lord Je - ho - vah is ev - er-last-ing strength, For the lil-ies of the field they toil not, For the lil-ies of the field they

Lord, For in the Lord Je - ho - vah is ev - er-last-ing strength, For the lil-ies of the field they toil not, For the lil-ies of the field they

Lord, Trust..... ye in the Lord, O ye of lit - tle faith, O ye of lil - tle faith, trust in, trust in, trust in the Lord.

toil not, For the lil-ies of the field they toil not, neith-er do they spin, O ye of lit - tle faith, trust in, trust in the Lord.

toil not, For the lil-ies of the field they toil not, neith-er do they spin, O ye of lit - tle faith, trust in, trust in the Lord.

cres. *f*

m *cres.* *mf*

* Notes with stems downward indicate the seconds

PRAISE YE THE LORD.

W. T. GIFFE.

225

m *mf* *f* *cres.* - - - - - *m*

Praise ye the Lord, Praise ye the Lord, Praise Him all ye ser - vants of His Name; Praise ye the Lord,

Praise ye the Lord, Praise ye the Lord, Praise Him all ye ser - vants of His Name; Praise ye the Lord,

mf *f* *mf Fine.* *m*

Praise ye the Lord, Praise Him, praise Him, praise the name of the Lord. For His mer - cy en - dur - eth for - ev - er, For His

Praise ye the Lord, Praise Him, praise Him, praise the name of the Lord. For His mer - cy en - dur - eth for - ev - er, For His

mf *m* *mf* *D. C.*

mer - cy en - dur - eth for - ev - er, He hath re - deem - ed us, He hath re - deem - ed us, He hath re - deem - ed us from our sins.

mer - cy en - dur - eth for - ev - er, He hath re - deem - ed us, He hath re - deem - ed us, He hath re - deem - ed us from our sins.

HYMN OF PRAISE. (Solo and Duet.)

Arr. from WEIGLE.

Allegretto. First time Soprano Solo. Second Duet.

1. To Thee, my God and Sa-vior, My heart ex - ult - ing sings,.... Re - joic - ing in Thy fa - vor, Al-might-y
I'll cel - e - brate Thy glo - ry, With all Thy saints a - bove,.... And tell the joy - ful sto - ry, Of Thy re-

2. Soon as the morn with ros - es, Be-decks the dewy east,.... And when the sun re - pos - es, Up-
My voice in sup - pli - cation, Well pleased the Lord shall hear; Oh! grant me Thy sal - va - tion, And

1st time. 2d time. Chorus.

King of deem - ing Kin.....gs! Al-might - y King of Kings! Thy redeeming love, Of Thy redeeming love, Thy re-
lo.... ve, Of Thy re - deem - ing love.

on the ocean's breast; Up - on the.... ocean's breast; To my soul draw near, And to my soul draw near, To my
to my soul draw near, And to my.... soul draw near.

Solo.

deeming love, Of thy redeeming love, I'll cel - e-brate, I'll cel - e-brate, I'll cel-e-brate the glo-ry, Of Thy re-deem - ing
Of thy re-deem-ing love,
soul draw near, And to my soul draw near, To Thee I'll raise To Thee I'll raise, My voice in sup-pli - a-tion, Oh, to my soul draw near.
8va. 8va.
I'll celebrate I'll cel-e-brate I'll cel-e-brate thy glo-ry, Of thy redeeming love,
To Thee I'll raise, To Thee I'll raise my voice in sup - pli - ca - tion,

love..... of Thy re-deem-ing love..... of Thy re-deem - ing love,..... Of Thy re-deem-ing love.
Of thy re-deem-ing love, of Thy re-deem-ing love, redeeming love,
Oh, to my soul draw near, Oh to my soul draw near, my soul draw near, Oh to my soul draw near, My soul draw near, Oh to my soul draw near.
Of Thy re-deem-ing love, Of Thy re-deem-ing love, redeeming love, Of Thy re-deem-ing love, Of Thy re-deem-ing love,
Oh to my soul draw near, my soul draw near, Oh to my soul draw near.
Of thy redeeming love, Thy love,
Oh to my soul draw near, draw near.

LET THE WORDS OF MY MOUTH. (Introit.)

The first period may be sung as a Sop. or Ten. Solo. Second time Duet.

J. W. S.

Let the words of my mouth, And the med-i-tations of my heart, Be ac-cept-a-ble O Lord my strength and my Re-

Sop. or Ten. p e cres. m e cres. mp dim.

Let the words of my mouth, And the med-i-tations of my heart, Be ac-cept-a-ble, O Lord, my strength, my strength and my Re-

8 8 8 8 8

deem - - er, Let the words of my mouth, Let the words of my mouth, And the med-i-tations of my heart,

p m mf

deem - - er, Let the words..... of my mouth, Let the words of my mouth, And the med-i-tations of my heart,

Sop. mf

Let the words of my mouth, Let the words of my mouth, And the med-i-tations of my heart,

8

LET THE WORDS OF MY MOUTH. - - Concluded.

229

mp e cres. mf f

Be ac-cept-a-ble, be ac-cept-a-ble O Lord! be ac-cept-a-ble, be ac-cept-a-ble O Lord, My strength and my Re-deem - er.

mp e cres. mf f

Be ac-cept-a-ble, be ac-cept-a-ble O Lord! be ac-cept-a-ble, be ac-cept-a-ble O Lord, My strength and my Re-deem - er.

mp e cres. mf f

Be ac-cept-a-ble, be ac-cept-a-ble O Lord, O Lord! be ac-cept-a-ble O Lord, My strength and my Re-deem - er.

BEATITUDE.

MATTHEW V: 8.

Blessed are the pure, Blessed are the pure in heart; Blessed are the pure, blessed, Blessed are the pure in heart, For they shall see God.

Bless - ed are the pure, Blessed are the pure in heart, Bless - ed are the pure..... in heart, For they, for they shall see God.

p mp m mf dim. m

Blessed are the pure, Blessed are the pure in heart; Blessed are the pure, blessed, Blessed are the pure in heart, For they shall see God.

SAFE RESTING.

JAMES R. MURRAY.

I will both lay me down in peace and sleep, I will both lay me down in peace and

I will both lay me down in peace and sleep, I will both lay me down in peace and

sleep, for thou, for thou, for thou, O Lord, on - ly mak-est me to dwell, to dwell in

for thou, for thou, for thou, O Lord, on - ly mak-est me to dwell in

sleep, for thou, for thou, for thou, O Lord, on - ly mak-est me to dwell, to dwell in

pp

safe - ty, in safe - ty, Thou mak - est me to dwell in safe - ty.

safe - ty, in safe - ty, Thou mak - est me to dwell in safe - ty.

pp

safe - ty, in safe - ty, Thou mak - est me to dwell in safe - ty.

HYMN OF PRAISE.

From Ogden's Convention Choruses, By per.

W. A. OGDEN.

Choral.

1. Bless, O my soul, the liv-ing God; Call home thy tho'ts that rove abroad; Let all the powers within me join, In work and wor - ship so di - vine.

2. Bless, O my soul, the God of grace, His fa-vors claim thy highest praise, Let not the wonders he hath wrought, Be lost in si - lence and for-got.

3. Let ev-ery land his power confess, Let all the earth a - dore his grace, My heart and tongue with rapture join, In work and wor - ship so di - vine.

GOD IS MY SALVATION.

CHAS. H. CARROLL.

Lo God is my sal - va - tion, God is my sal - va - tion, I will trust and not be a - fraid, I will trust in God my salvation,

Lo God is my sal - va - tion God is my sal - va - tion,

Lo God is my sal - va - tion, I will trust and not be a - fraid, I will trust and not be a - fraid, not be a - fraid, Lo God is my sal - va - tion,

I will trust and not be a - fraid, I will trust and not be afraid; I will trust and not be a - fraid For the Lord Je - ho - vah

I will trust and not be a - fraid, God is my sal - va - tion, God is my sal - va - tion, I will trust and not be a - fraid, For the Lord Je - ho - vah

Lo God is my sal - va - tion

God is my sal - va - tion, I will trust and not be afraid: I will trust and not be a - fraid, For the Lord Je - ho - vah

is my strength, My strength and my salvation. *Bass Solo.*

is my strength, My strength and my salvation. For the Lord Je - ho - vah, He is my strength and my sal - va - tion, In Him, in Him, I put my trust.

is my strength, My strength and my salvation.

8 8 8 8

Quartet.

For the Lord, He is my strength, In Him will I trust and be not a - fraid.

The Lord, He is my strength, In Him I trust, In Him I trust, In Him I trust.

Full Chorus.

In Him I trust and am not a - fraid, He is my strength and my sal - va - tion.

AND CAN MINE EYES, WITHOUT A TEAR.

J. B. HERBERT.

Andante.

1. And can mine eyes, with - out a tear, A weep - ing Sa - vior see?

2. Blest Je - sus, let those tears of thine Sub - due each stub - born foe;

1. And can mine eyes, . . . with - out a tear, . . . A weep - ing Sa - . . . vior see? Shall

2. Blest Je - sus, let . . . those tears of thine . . . Sub - due each stub - . . . born foe; Come,

Shall I not weep, his groans to hear, Who groaned and died for me, for me!

Come fill my heart with love di - vine, And bid my sor - rows, sor - rows flow.

I not weep, . . . his groans to hear, . . . Who groaned and died for me! . . .

fill my heart . . . with love di - vine, . . . And bid my sor - rows flow. . . .

BE MERCIFUL.

235

C. H. CARROLL



Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un-to me O God; Be mer - ci - ful, be mer - ci - ful, for man would swallow me up,

Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un-to me O God; Be mer - ci - ful, be mer - ci - ful, for man would swallow me up,

Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un-to me O God; Be mer - ci - ful, be mer - ci - ful, for man would swallow me up,



Be mer-ci-ful, be mer-ci-ful for man would swallow me up, Be mer - ci-ful, be mer - ci-ful, be mer - ci-ful un-to me O God.

Be mer-ci-ful, be mer-ci-ful for man would swallow me up, Be mer - ci-ful, be mer - ci-ful, be mer - ci-ful un-to me O God.

Be mer-ci-ful, be mer-ci-ful for man would swallow me up, Be mer - ci-ful, be mer - ci-ful, be mer - ci-ful un-to me O God.

CAST THY BURDEN.

J. W. S.

p

Cast thy bur-den up - on the Lord, Cast thy bur - den, cast thy bur - den, cast thy bur-den,

Cast thy burden up - on the Lord, Cast thy bur-den up - on the Lord, Cast thy bur-den,

Cast thy burden up - on the Lord, Cast thy bur - den, cast thy bur-den,

Cast it up - on the Lord, cast it up - on the Lord; And He will sus-tain thee and com-fort thee, He will sus-tain thee and

Cast it up - on the Lord, cast it up - on the Lord; And He will sus-tain thee and com-fort thee, He will sus-tain thee and

Cast it up - on the Lord, up - on the Lord; And He will sus-tain thee and com-fort thee, He will sus-tain thee and

com-fort thee, Cast thy bur-den up - on the Lord, Cast thy bur - den up - on the Lord, Thy bur - den, thy bur-den up - on the Lord,

com-fort thee, Cast thy &c.

com-fort thee, Cast thy bur-den up - on the Lord, Cast thy bur - den up - on the Lord, Thy bur - den, thy bur-den up - on the Lord.

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 2/4 time and ends with a double bar line.

THE PASSING DAY, (Introit for evening service.)

Moderato, First time Sop. Solo.

W. J. SCOFIELD.

1. An-oth-er day has passed along, And we are near-er to the tomb; Nearer to join the heavenly song Or hear the last e - ter-nal doom.

2. Sweet is the life of Sabbath eve, And soft the sunbeams ling'ring there; For these blest hours the world I leave, Wafted on wings of Faith and prayer.

3. Season of rest! the tranquil soul, Feels the sweet ealm and melts to love. And while these saered moments roll, Faith sees a smiling heaven a-bove.

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 2/4 time and ends with a double bar line.

IN THE LORD PUT I MY TRUST.

Words arranged from Psa. xi. J. W. S.

Aria. Moderato. Play 1st four measures for prelude.

In the Lord put I my trust, In the Lord put I my trust, In the Lord put I my trust, put I my trust.
In the Lord put I my trust.

8 8 8 8 8 8

*Rec. Allegretto.**Moderato. mp e cres.**m*

How say ye to my soul. Flee as a bird, flee as a bird, flee as a bird to your mountain; Flee, flee as a bird, flee,
Sua.....Loco.

KNEELAND. 32d. P. M. or (8s & 4s. 6 verses.)

A - las! how poor and little worth, Are all the glittering toys of earth, That lure us here! Dreams of a sleep that death must break,
A - las! be-fore it bids us wake They dis-ap - pear.

Cho. Allegretto.

flee as a bird to your mountain, Flee as a bird, Flee as a bird, flee, flee, Flee as a bird, yes flee as a bird to your mountain; Flee, flee, flee.

mf Solo Sop. Moderato.

Flee as a bird, Flee as a bird, flee, flee, Flee, flee, flee.

Flee as a bird, Flee as a bird, flee, flee, Flee, flee, flee.

8 8 8 8

Rec. Allegre:

If the foun-da-toin be destroyed, What shall the righteous do? If the foun-da-toin be des-royed, What, what shall the

Tenor. Cho. p mp

What shall the righteous do? be destroyed,

What shall the righteous do? be destroyed,

8 8 8 8

IN THE LORD PUT I MY TRUST. - - Concluded.

Moderato.

right-eous do!..... What shall they do? The Lord is in His ho-ly tem-ple, the Lord is in His tem-ple, The

What shall the righteous do? What shall they do? The Lord is in His ho-ly tem-ple, the Lord is in His tem-ple, The

What shall the righteous do? What shall they do? The Lord is in His ho-ly tem-ple, the Lord is in His tem-ple, The

*Allegretto.**Largo.*

Lord's throne is in heaven, His eyes be-hold, His eye-lids try the child-ren, the child-ren of men, the child - ren of men, A - men.

Lord's throne is in heaven, His eyes be-hold, His eye-lids try the child-ren, the child-ren of men, the child - ren of men, A - men.

Lord's throne is in heaven; His eyes be-hold, His eye-lids, try the child-ren, the child-ren of men, the child-ren child-ren of men, A - men.

THE LORD IS IN HIS HOLY TEMPLE. (Introit.)

241

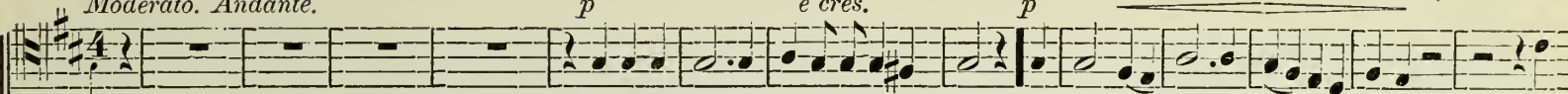
C. H. CARROLL.

Moderato. Andante.

p

e cres.

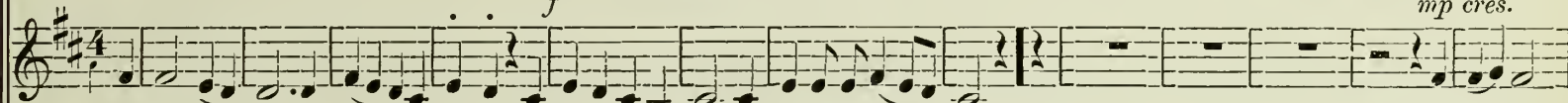
p



Let all the earth keep si-lence be-fore Him, The Lord is in His ho-ly tem-ple, The

f

mp cres.

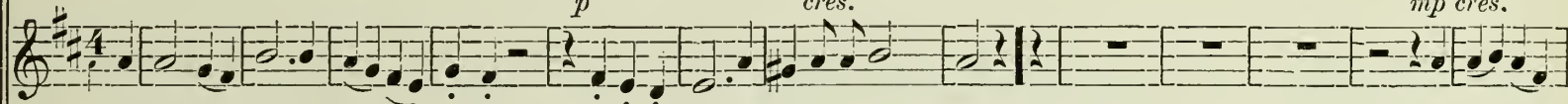


The Lord is in His ho-ly tem-ple, Let all the earth keep si-lence be-fore Him.

The Lord is
mp cres.

p

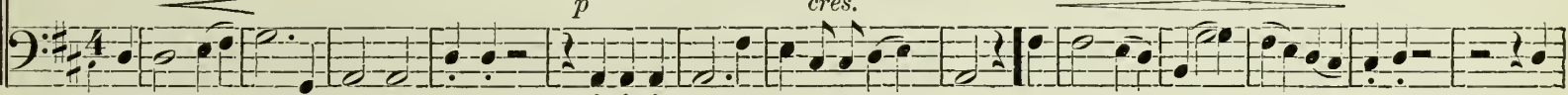
cres.



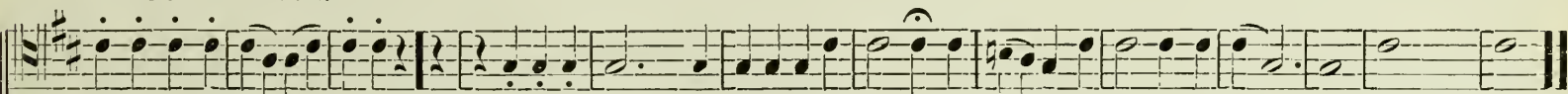
The Lord is in His ho-ly tem-ple, Let all the earth keep si-lence be-fore Him, The Lord is in His ho-ly tem-ple, The

p

cres.

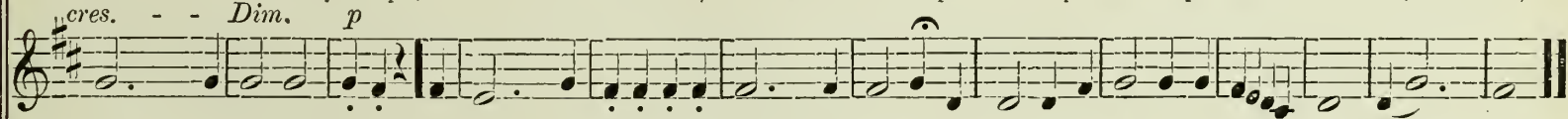


cres. - - dim.

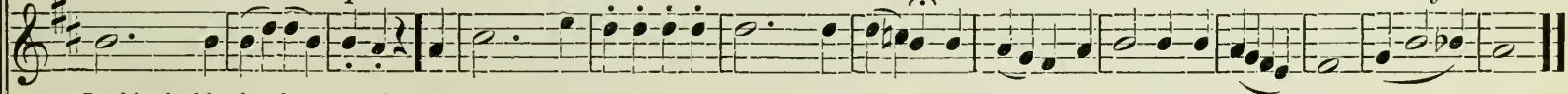


Lord is in his ho-ly tem-ple,
cres. - - Dim. p

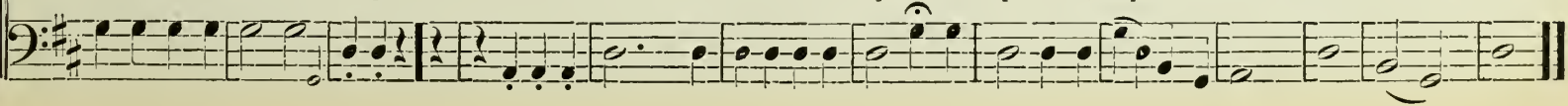
Let all the earth, Let all the earth keep si-lence, Keep silence, Keep silence be fore Him, A - men,



in his ho-ly tem-ple, Let all the earth, Let all the earth keep si-lence, Keep si-lence, Keep si-lence be - fore him, A - men,
cres. - - Dim. p *Largo.*



Lord is in his ho-ly tem-ple; Let all the earth, Let all the earth keep si-lence, Keep si-lence, Keep si-lence be-fore Him, A - men.



PRAISE AND MAGNIFY THE LORD.

H. P. CHAMBERS.

mf > *p* * *p*

Praise thou the Lord my soul! Mag-ni-fy, mag-ni-fy His ho-ly name, His ho-ly name, Praise and mag-ni-

mf > *p* *

Praise thou the Lord my soul! And mag-ni-fy His ho-ly name, . . . Praise and

mf > *mf* *

Praise thou the Lord my soul! And mag-ni-fy His ho-ly name, His ho-ly name, Praise and mag-ni-

mf *p* *

p 1st time. * 2d time. *f*

-fy His name! mag-ni-fy His ho-ly name, mag-ni-fy the Lord! Praise and mag-ni-fy the Lord, Praise and magnify the Lord!

mf *p* 1st time. * 2d time. *m* *cres.* *f*

mag-ni-fy His ho-ly name, fy . . . the Lord! Praise and mag-ni-fy the Lord! Praise and magnify the Lord!

-fy His name, mag-ni-fy His ho-ly name, mag-ni-fy the Lord Praise and mag-ni-fy the Lord! Praise and magnify the Lord!

* Omit the repeat in the D. C.

Fine.

Praise and mag-ni-fy, Praise and mag-ni-fy, Mag-ni - fy His ho - ly name,

Praise and mag-ni-fy, Praise and mag-ni-fy, Mag-ni - fy His ho - ly name, For His mer - ci - ful kind-ness to the chil - dren of men, For His

Praise and mag-ni-fy, Praise and mag-ni-fy, Mag-ni - fy His ho - ly name,

Chorus.

Omit the repeat in the D. C. al Fine.

Praise thou the Lord, Praise thou His name, Praise thou His ho - ly name.

mer - ci - ful kind-ness to the chil - dren of men, O praise, O praise, praise thou His ho - ly name.

Praise thou the Lord, Praise thou His name, Praise thou His ho - ly name.

HO, EVERY ONE THAT THIRSTETH.

Isaiah, Chap. 50.

p *mp* *m*

Ho, ev - 'ry one that thirst-eth! Ho, ev - 'ry one that thirst-eth! Ho, ev - 'ry one that thirst-eth! Come ye to the wa - ters,

p *mp* *m* *mf*

Ho, ev - 'ry one that thirst-eth! Ho, ev - 'ry one that thirst-eth! Ho, ev - 'ry one that thirst-eth! Come ye to the wa - ters,

mp *m* *mf* *mf* *m*

Come ye to the wa-ters, Come ye to the wa-ters, Come! come! oh, come! And he that hath no mon - ey, he that hath no mon-ey,

m *dim.* *mp* *m* *mf*

Come ye to the wa-ters, Come ye to the wa-ters, Come! come! oh, come! And he that hath no mon - ey, he that hath no mon-ey,

8 8

HO, EVERY ONE THAT THIRSTETH. - - Concluded.

245

mp *cres.* *m* *p*

Come, come, oh, come, Come ye yea come, yea come buy and eat, Come buy with out

Come, come, oh, come, Come ye, come ye, come buy and eat; Come buy with-out

mp *cres.* *mf* *p*

He that hath no mon-ey, Come, come, oh, come, Come ye, yea come yea come buy and eat; Come buy with-out

cres. *f* *rit e dim.*

mon - ey, Come buy with-out mon-ey, Come buy with-out mon - ey, with-out price, with-out price, Oh, come ye, oh, come!

mon - ey, Come buy with-out mon-ey, Come buy with-out mon - ey, buy, buy, Oh, come ye, oh, come!

cres. *f* *rit e dim.*

mon - ey, Come buy with-out mon-ey, Come buy with-out mon - ey, with-out price, with-out price, Oh, come ye, oh, come!

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the final two stanzas, which include a repeat sign. Dynamics include *mp* (mezzo-piano), *cres.* (crescendo), *m* (mezzo-forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The tempo/mood markings *rit e dim.* (ritardando e diminuendo) are used at the end of the second and fourth stanzas. The lyrics are printed below the corresponding musical staves.

O PRAISE THE LORD. (Grand Chorus.)

Words arranged and adapted.

(FROM JUDAS MACCABEUS.) HANDEL.

The first system of the musical score is for the instrumental introduction. It consists of a treble and a bass staff, both in the key of D major (two sharps) and 2/4 time. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes.

m Alto Solo. e cres. a poco.

The second system is for the Alto Solo. It features a treble staff with a melodic line and a bass staff with accompaniment. The lyrics are: "O praise the Lord, O praise Him all ye people, Praise Him all nations, O praise Him all na - - - - - tions, with unmeasured praise."

m Tenor Solo. e cres. a poco.

The third system is for the Tenor Solo. It features a treble staff with a melodic line and a bass staff with accompaniment. The lyrics are: "Sing un-to God, and high His glory raise, Praise Him all nations with unmeasured prai - - - - - se, with un-measured praise;"

mf Chorus. mp

The fourth system is for the Chorus. It features a treble and a bass staff. The lyrics are: "O praise the Lord, O praise Him all ye people, Praise Him all nations, With un-meas-ured praise, Praise Him all na - tions, Praise Him all na - tions, O praise the Lord, O praise Him all ye people, Praise Him all nations, With un-meas-ured prai - - - - -"

mf

O praise the Lord, Sing praise to the Lo.....rd, Sing prai.....se, Sing prais-es to His name, O si.....

O praise the Lo.....rd, Sing prais - - - es to His name, Praise Him all na-tions

mf

O praise the Lo.....rd.

O praise the Lord, Sing prais-es to His name, Praise Him all

mf

.....se Sing praise to the Lord, Sing praise to the Lord,

.....ug His praises, His praises, O prai.....se Him all ye nations, Sing His prai.....se; O praise the Lord, O praise the

O sing.... His praises, O sing ye His praise, All nations sing His praise, O sing His prai.....se;

nations, O sing ye His prai - - - - - es, O sing ye His praise; O praise the Lord, O praise the

mf *f*

His praise; O praise the Lord, O praise the

O PRAISE THE LORD. - - Continued.

m *f*

Lord, O praise the Lord, O praise the Lord And high His glory raise, Praise Him all nations, Praise Him all nations, O praise, praise the Lord, And high His glory raise, Praise Him all nations, O prai.....

Lord, O praise the Lord, And high His glory raise, O praise, O prai..... se Him all ye

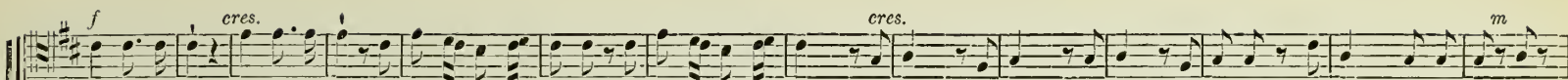
Lord, O praise Him all ye people, And high His glory raise, Praise Him all nations, praise Him all nations, With unmeasured praise,

f *m* *mf* *f*

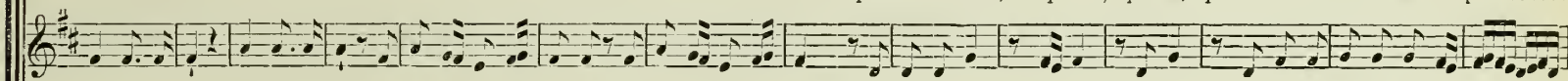
O praise, praise Him... ye nations with unmeasured praise, O praise, O praise,.. His glo-ry, His glo-ry, High His glory raise.se, Praise Him all nations with un-meas - ured praise, O praise, O praise, O prai.....se,

nations, O sing ye His prai.....se, O praise,

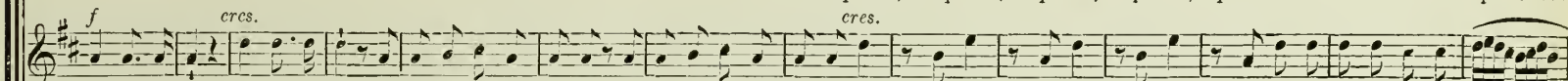
Praise Him.. all nations, with unmeasured, with unmeasured praise, O praise, O praise, O praise, O praise, His glo-ry, His glo-ry, High His glory raise.



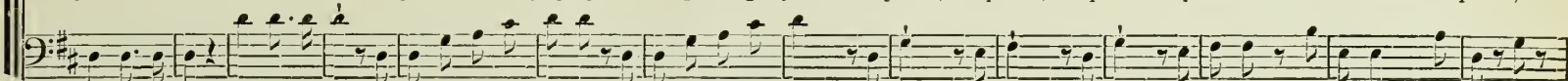
O praise the Lord! O praise the Lord! O praise Him all ye people, And high His glory raise, O praise, O praise, O praise, O praise Him with un-meas-ured praise, And
O praise His name, O praise, O praise, O praise Him with unmeasured prai.....



O praise, O praise, O praise, O praise, O praise Him with unmeasured prai....



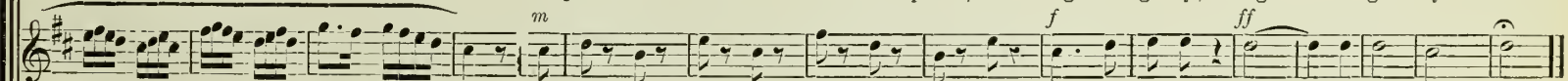
O praise the Lord! O praise the Lord! O praise Him all ye people. And high His glory raise, O praise, O praise, O praise, O praise Him with un-meas-ured praise, And



high His glo - ry raise, His glo - ry raise; O praise Him with un - meas-ured praise, And high His glo-ry, high .. His glo - ry raise.



.....se, O praise Him with un - meas-ured praise, And high His glo-ry, high .. His glo - ry raise.



high His glo - ry raise, His glo-ry raise; And hi.....gh His glo-ry, high .. His glo - ry raise.



BOW DOWN THINE EAR.

*Moderato.**First time soprano solo. Second time chorus.**Alto solo.*

To MRS. A. M. WAGNER, by H. B. GOODENOW.

Quartet.

Bow down Thine ear, Oh Lord hear me, For I am poor and need - y. Pre-serve my soul for I am ho - ly, Oh Thou my God, save Thou Thy

Bow down Thine ear, Oh Lord hear me, For I am poor and need - y. Oh Thou my God, save Thou Thy

Allegretto.

ser - vant, Save Thou Thy ser-vant that trust-eth in Thee, that trust-eth in Thee, that trust-eth in Thee, So will I praise Thee O God,

ser - vant, Save Thou Thy ser-vant that trust-eth in Thee, that trust-eth in Thee, that trust-eth in Thee, So will I praise Thee O God,

Quartet first time, second time chorus.

So will I praise Thee O God, So will I praise Thee O God, So will I praise Thee O God, will praise Thee O God, So will I praise Thee and glo-ri-fy Thy name, So

Praise Thee O God! will praise Thee O God, So will I praise Thee and glo-ri-fy thy name, So

So will I praise Thee O God, So will I praise Thee O God, So will I praise Thee O God, will praise Thee O God, So will I praise Thee and glo-ri-fy Thy name, So

Repeat tutti.

f

Chorus. f

f

will I praise Thee and glo-ri-fy Thy name, Hal-le - lu jah, hal-le-lu-jah, hal-le - lu - jah, hal-le - lu-jah,
f *Solo voice. Chorus.* *f* *Solo.*

will I praise Thee and glo-ri-fy Thy name, Hal-le-lu-jah, Hal-le - lu-jah, hal-le - lu - jah, hal-le - lu-jah, Hal-le - lu - jah, A -
Solo. Chorus. f *Chorus. f* *f* *Solo.*

will I praise Thee and glo-ri-fy Thy name, Hal-le-lu-jah, hal-le - lu - jah, hal-le - lu-jah, hal-le-lu-jah,
Solo. Chorus. f *Chorus. f* *Solo voice. Chorus. f*

BOW DOWN THINE EAR. - - Concluded.

Solo. *Chorus.*

A - men, hal-le - lu - jah, a - men, Hal-le - lu - jah, a - men, hal-le - lu - jah, a - men, hal-le - lu - jah, A - men, A - men.

men, Hal-le - lu - jah, A - men, hal-le - lu - jah, A - men, hal-le - lu - jah, A - men, A - men, hal-le - lu - jah, A - men, A - men.

Chorus.

men, Hal-le - lu - jah, A - men, hal-le - lu - jah, A - men, A - men, hal-le - lu - jah, A - men, hal-le - lu - jah, A - men, A - men.

Solo. *Chorus.*

O THAT I HAD WINGS.

D. H. CAMPBELL.

Oh that I had wings! Oh that I had wings, had wings like a dove, a dove, How swift-ly then I'd fly, How

Oh that I had wings! Oh that I had wings, Oh that I had wings like a dove, a dove, How swift-ly then I'd fly, . . . How

Oh that I had wings! Oh that I had wings, had wings like a dove, a dove, How swift-ly then I'd

Ritard.

fly, I'd fly to my pal - ace in the sky, I would fly far a - way, Far a-way, far a - way, To the regions of the

swift - ly then I'd fly to my pal - ace in the sky, I would fly far a - way to the re-gions of the blest, Far away, far a - way, To the regions of the

swift - ly then I'd fly to my pal - ace in the sky. I would fly far a - way to the re-gions of the blest, Far away, far a - way,

fly, I'd fly to my pal - ace in the sky.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some lines split across staves.

Ritard.

blest, Oh that I had wings, Oh that I had wings, that I had wings like a dove, I'd fly to be at rest, to be at rest a-mong the blest.

blest,

Oh that I had wings, Oh that I had wings, that I had wings like a dove, I'd fly to be at rest, to be at rest a-mong the blest.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some lines split across staves.

SING PRAISE TO GOD.

Arranged from LAMBILLOTTE.

Sing ye, Sing ye, Sing ye, Sing praise;

Sing ye, Sing ye, Sing ye, Sing praise;

Sing ye, Sing ye, Sing ye, Sing praise;

Sing praise to God, sing prais - es, Sing praise to God, sing prais - es, Sing to God, Sing to God, prais es;

Sing praise to God, sing prais - es, Sing praise to God, sing prais - es, Sing to God, Sing to God, prais - es;

Sing praise to God, sing prais - es, Sing praise to God, sing prais - es, Sing to God, Sing to God, prais - es;

* In the absence of organ or piano forte accompaniment the full measures of silence may be omitted.

Bass Solo.

O clap your hands ye peo-ple, and shout with the voice of tri - umph; For the Lord most high is migh-ty, And King o-ver all the earth.

*Tutti.**Soprano.*

He shall sub-due the peo - ple and the na-tions un - der His feet.

O sing to Je - ho - vah, sing to Je - ho - vah praise;

Alto.

O sing to Je - ho - vah, sing to Je - ho - vah praise;

He shall sub-due the peo - ple and the na-tions un - der His feet.

Tutti.

O sing to Je - ho - vah, Sing to Je - ho-vah's praise, O sing prais-es, for He is mighty, and a great King o'er all the earth, O sing ye to Je-ho-vah's

Bass. *Alto.*

O sing prais-es, for He is mighty, and a great King o'er all the earth, O sing ye to Je-ho-vah's

For He is mighty, and a great King o'er all the earth, O sing ye to Je-ho-vah's

praise, O sing ye to Je-ho vah's praise, for He is might-y and a great King, King o - ver the earth, A great King over all the earth, Sing praise to God, Je-

praise, O sing ye to Je-ho-vah's praise, for He is might-y and a great King, King o - ver the earth, Great King over all the earth.

praise, O sing ye to Je-ho-vah's praise, for He is might-y and a great King, King o - ver the earth, Great King over all, over all the earth, Sing praise to God, Je-

a great

ho-vah praise, Sing to God, Sing to God, sing prais-es, Sing to God, Sing praise,

Sing praise to God, sing praise, Sing to God, Sing to God, sing prais-es, Sing unto God, Sing praise.

ho-vah praise, Sing to God, Sing praise.

pp *ff*

HEAVENLY 'THEME.

Subject from CALLCOTT.

Allegro vivace.

Grace, 'tis a sweet, a heav'n - ly theme, My soul ex - ults in Je - sus' name; Ye an - gels dwell upon the sound, Ye heav'ns re-

Grace, 'tis a sweet, a heav'n - ly theme, My soul ex - ults in Je - sus' name; Ye an - gels dwell upon the sound, Ye heav'ns re-

flect it to the ground, Ye an-gels dwell up - on the sound, Ye heav'ns re-flect . . it to the ground. O may I reach that
 Ye an-gels dwell

Ye an-gels dwell up - on the sound, Ye heav'ns re-flect . . it to the ground. O may I reach that
 flect it to the ground, Ye an-gels dwell

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features various note values including eighth, quarter, and half notes, with some rests and dynamic markings like accents.

heaven - ly place, where he un-veils his love - ly face, Where all his beau-ties you be-hold, And sing his name to harps of gold, Where all his

heaven - ly place, Where he un-veils his love - ly face, Where all his beau-ties you be-hold, And sing his name to harps of gold, Where all his

This system also consists of four staves, continuing the musical theme. It follows the same instrumental arrangement as the first system, with a vocal line on top and piano accompaniment on the bottom three staves. The lyrics continue across the staves, with some lines split between the vocal and piano parts. The musical notation includes various note values, rests, and dynamic markings.

Where all his beau-ties you be - hold, And sing his name to harps of gold, Where all his beau-ties you be-hold, And sing, and sing his
beau - - - - ties you be - hold to harps of gold, Where all his beau-ties you be-hold,

Where all his beau-ties you be - hold, And sing his name to harps of gold, And sing his
beau ties Where all his beau-ties you be - hold, And sing,

name to harps of gold; Where all his beau-ties you be-hold, And sing his name to harps of gold, And sing his name to harps of gold.

name to harps of gold; Where all his beau-ties you be-hold, And sing his name to harps of gold, And sing his name to harps of gold.

name to harps of gold; Where all his beau-ties you be-hold, And sing his name to harps of gold, And sing his name to harps of gold,

THE EVERLASTING LIGHT. (Anthem.)

A. E. WIMMERSTEDT.

The sun shall be no more thy light by day, Neith - er for brightness shall the moon give light un-to thee, No more thy
mp e cres. *dim.*
 The sun shall be no more thy

Chorus. ff

light by day, No moon shall give thee light. *unison.* But the Lord shall be to thee an ev - er - last - ing light, And thy
 light by day, Neith - er for brightness shall the moon give thee light. But the Lord shall be to thee an ev - er - last - ing light, And thy

God, thy.... glo - ry, Yea, the Lord shall be to thee an ev - er - last - ing light, And thy God, thy.... glo - ry,
unison. *ff*
 God, thy.... glo - ry, Yea, the Lord shall be to thee an ev - er - last - ing light, And thy God, thy.... glo - ry,

THE EVERLASTING LIGHT. - - Concluded.

261

1st time. *m*

cres

mf

The sun shall no more go down, neith-er shall thy moon with-draw it-self, For the Lord shall be their ev - er - last-ing light, For the

Finale. mf

Alto.

Play two measures for interlude.

Lord will be thine ev - er - last-ing light, For the Lord will be thine ev - er-last-ing light, And the days of thy mourning shall be end-ed, For the

Cres

ff

For the Lord will be thine ev-er-last-ing light, And the days of thy mourning shall be end-ed, For the

D. C. al segno.

2d time, coda.

Lord shall be thine ev - er - last-ing light, And the days of thy mourning shall be end - ed,

The

A - men, a - men,

Lord shall be thine ev - er - last-ing light, And the days of thy mourning shall be end - ed,

A - men, a - men.

YE THAT LOVE THE LORD.

*Allegretto.**Chorus.*

Ye... that love the Lord,.....

Ye..... that love..... the Lord,.....

Hate, hate, hate ye e - vil.

mp *cres.**m* *cres.**Solo. Alto or Soprano.*

Hate, hate, hate ye e - vil,

Hate, hate, hate ye e - vil,

8 8 8

Solo.

Ye... that love..... the Lord,.....

Ye... that love..... the Lord,.....

Hate hate, hate ye e - vil; He will preserve the

Solo, mp

Ye that love, that love the Lord, love the Lord,

Ye that love, that love the Lord, love the Lord,

Hate hate, hate ye e - vil; He will preserve the

souls of His saints, He will preserve, Yes! He will preserve the souls, will preserve the souls of his saints.

He de liv - 'reth

Yes! He deliv'reth them, Yes! He deliv'reth them, Yes! He, yes He de-liv - er-eth them, de-liv-er-eth them out of the hand, the hand of the

them, Out of the hands of the wick - ed, Yes! He de-liv - er-eth them out of the hand of the wicked.

Yes! He deliv'reth them, Yes! He deliv'reth them, Yes! He, yes He de-liv - er-eth them, de-liv-er-eth them out of the hand, the hand of the

YE THAT LOVE THE LORD. - - Concluded.

wick - ed, Re - joice in the Lord, re - joice in the Lord, re - joice, re - joice in the Lord, O ye righteous, re - joice, re - joice in the

wick - ed, Re - joice in the Lord, re - joice in the Lord, re - joice, re - joice in the Lord, O ye righteous, re - joice, re - joice in the

This system contains two staves of music. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line. The music is in 4/4 time and G major. The lyrics are: 'wick - ed, Re - joice in the Lord, re - joice in the Lord, re - joice, re - joice in the Lord, O ye righteous, re - joice, re - joice in the'.

Lord, O ye righteous, And give thanks, and give thanks, And give thanks for a re - mem - brance of His ho - li - ness.

Lord, O ye righteous, And give thanks, and give thanks, And give thanks for a re - mem - brance of His ho - li - ness.

This system contains two staves of music. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line. The music is in 4/4 time and G major. The lyrics are: 'Lord, O ye righteous, And give thanks, and give thanks, And give thanks for a re - mem - brance of His ho - li - ness.'

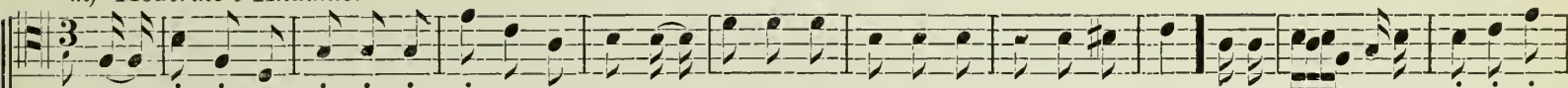
"GIVE THANKS ALL YE PEOPLE." Chorus.)

265

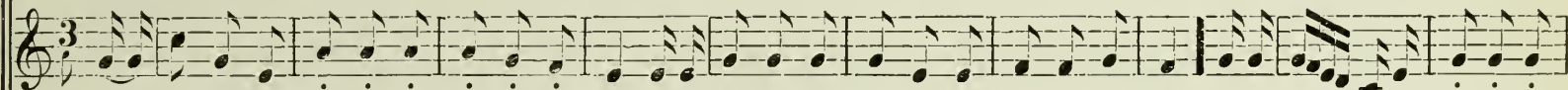
mf Moderato e Andante.

National Thanksgiving Anthem.

J. WILLIAM SUFFERN.



1. Give thanks all ye peo-ple, give thanks to the Lord, Al-le-lu-ias of free-dom with joy-ful ae-cord; Let the East and the West, North and



2. For the sun-shine and rain-fall, en-rich-ing a-gain Our myri-ads of a-eres with treas-ures of grain; For the earth still un-load-ing her

3. For the na-tion's wide ta-ble o'er-flow-ing-ly spread, Where the man-y have feast-ed and all have been fed; With no bond-age their God-giv-en



4. In the domes of Mes-si-ah, ye wor-ship-ing throngs, Solemn lit-a-nies min-gle with ju-bi-lant songs; And the Rul-er of na-tions be-



South roll a-long, Sea, mountain and prai-rie, one thanks-giv-ing song.

Give thanks,

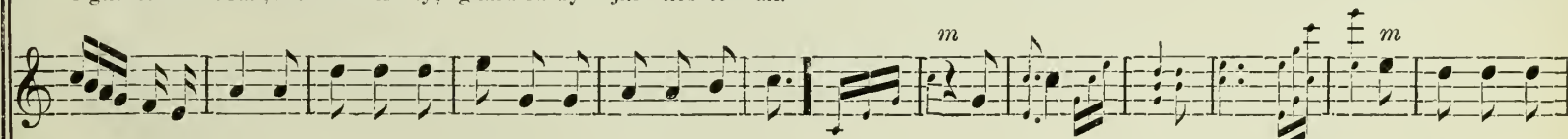
Give thanks all ye



man-i fold wealth, The skies beaming vig-or, the winds breathing health.
rights to en-thrall, But lib-er-ty, guard-ed by jus-tice to all.

Give thanks,

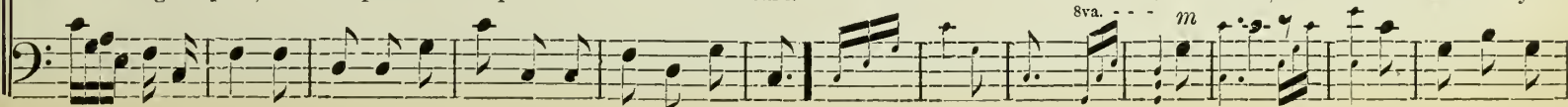
Give thanks all ye



seech-ing to spare, Our em-pire still keep the e-leet of His care.

Give thanks,

Give thanks all ye



"GIVE THANKS ALL YE PEOPLE." - - Continued.

m *e cres.* *f* *e cres.*

peo-ple, give thanks to the Lord, Al-le-lu-ias of free-dom, Al-le-lu-ias of free-dom, Al-le-

peo-ple, give thanks to the Lord. Give thanks, Give thanks, Give thanks, Give thanks.. Al-le-

peo-ple, give thanks to the Lord. Al-le-lu-ias of free dom, Al-le-lu-ias of free-dom, Al-le-

ff *mf* *m*

lu-ias of free-dom, with joy-ful ac-cord, Hal-le-lu - - jah, Hal-le-lu - - jah, Hal-le-lu-jah, A-men, A-meu, A-

lu-ias of free-dom, with joy-ful ac-cord, Hal-le-lu - - jah, Hal-le-lu - - jah, Hal-le-lu-jah, A-men, Hal-le-lu-jah,

ff *mf* *m*

lu-ias of free-dom, with joy-ful ac-cord, Hal-le-lu - - jah, Hal-le-lu - - jah, Hal-le-lu-jah, A-men, Hal-le-lu-jah,

mf *e cres.* *f* *e cres.* *ff*

me.....n, A - me.....n, A - me.....n, A - men, Hal-le - lu - jah, A - men, Hal-le - lu - - jah, A - me....n.

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - men, Hal-le - lu - jah, A - men, Hal-le - lu - - jah, A - me....n.

cres. *f* *e cres.* *ff*

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - men, Hal-le - lu - jah, A - men, Hal-le - lu - - jah, A - me....n.

The musical score is written for four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 4/4 time and features various dynamics and crescendos.

LET US GO INTO THE HOUSE. (For Dedication.)

Inscribed to the Harford Avenue M. E. Choir, Baltimore.

J. T. GRAPE.

Bold.

Bold.

I was glad, I was glad when they said un - to me, Let us go in - to the house, Let us go in - to the house, the house of the Lord,

I was glad, I was glad when they said un - to me, Let us go in - to the house, Let us go in - to the house, the house of the Lord,

The musical score is written for four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in 3/4 time and features a bold, rhythmic melody.

LET US GO INTO THE HOUSE. - - Continued.

f *m*

O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem, Whither the tribes go up, the tribes of the Lord, the tribes of the Lord, to give

f *m*

O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem, Whither the tribes go up, the tribes of the Lord, the tribes of the Lord, to give

mf *f*

thanks un - to the Lord, to give thanks un-to the Lord, Let us go in - to the house, the

mf *f*

thanks un - to the Lord, to give thanks un-to the Lord, I was glad when they said, when they said un - to me, Let us go in-to the house, the

m e cres. *mf*

Dim. *mp* *mf*

house of the Lord, Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-in, with - in thy walls, and pros-per-i-ty with - in thy

house of the Lord, Peace be with - in thy walls, Peace be with - in thy walls, Peace be with-in, with - in thy walls, and pros-per-i-ty with - in thy

p 1s time semi chorus or quartet. 2d time full chorus.

pal-a-ces, Peace be with-in, with - in thy walls, and pros-per-i-ty, and pros-per-i-ty with-in, with - in thy pal-a-ces, A - men, A - men.

pal-a-ces, Peace be with-in, with - in thy walls, and pros-per-i-ty, and pros-per-i-ty with-in, with - in thy pal-a-ces A - men, A - men.

LIFT UP THE BANNER. (Anthem.)

For Ordinations or Installations.

Words arranged, and Music by J. W. S.

Andante, *m* *mf*

I have set watchmen upon thy walls, O Je - ru - sa - lem, I have set watchmen upon thy walls, O Je - ru - sa - lem, Which shall never hold their

mf *m*

I have set watchmen upon thy walls, O Je - ru - sa - lem, I have set watchmen upon thy walls, O Je - ru - sa - lem, Which shall never hold their

m *cres.*

peace. day nor night, Yea make mention to the Lord. Day and night, Keep not si - lence, Keep not si - lence, Till we make Je - ru - sa - lem a

mf *m* *cres.*

peace, day nor night, Yea make mention to the Lord, Day and night, Keep not si - lence, Keep not si - lence, Till we make Je - ru - sa - lem a

m

praise in the earth; O, ye watchmen, Be-hold! be-hold! the Lord hath proclaimed thy sal - va - tion cometh,

m *Alto.*

praise in the earth; Keep not si - lence, give Him no rest, O, ye watchmen, Be-hold! be-hold! the Lord hath proclaimed thy sal - va - tion cometh,

mf

mf *cres.* *Moderato.* *cres.*

Keep not si - lence, Keep not si - lence, till we make Je - ru - sa - lem a praise in the earth. Go thro' the gates, go thro' the gates,

mf *cres.* *Moderato.* *cres.*

Keep not si - lence, Keep not si - lence, till we make Je - ru - sa - lem a praise in the earth, Go thro' the gates, go thro' the gates,

f

Go thro' the gates, and pre - pare ye the way, Pre-prepare ye the way of the peo - ple, Cast up the high-way, Cast

m *mf*

Cast up the high-way, Cast.. Cast up the highway,

f

Go thro' the gates, and pre - pare ye the way, Pre-prepare ye the way of the peo - ple, Cast up the high-way, up the high-way, Cast

m *mf*

LIFT UP THE BANNER. - - Concluded.

f *m Allegretto.* *mf*

up the highway, cast up the highway, and gather out the stones, Lift up the standard, Lift up the standard, Lift up the standard a-

..... cast up the highway, and gather out the stones, Lift up the standard, Lift up the standard, Lift up the standard a-

f *m* *mf*

up the highway, cast up the highway, and gather out the stones. Lift up the standard, Lift up the standard, Lift up the standard a-

f *m* *Ritara.*

mong the people, And they shall call them the redeemed of the Lord, the ho - ly peo-ple, And they shall call them the redeemed of the Lord,

f *m* *Ritard.*

mong the people, And they shall call them the redeemed of the Lord, And they shall call them the redeemed of the Lord,

O HOW LOVELY IS ZION. (Duet and Chorus.)

273

(For Dedication.)

1st time. Solo. Sop.

J. W. S.

Moderato. e Legato.

O, how lovely, how lovely is Zi-on, O how lovely, O how lovely, how love-ly is Zi-on, Zi-on Ci-ty, Zi-on Ci-ty

of our God, Joy and peace, shall dwell in thee, Joy and peace shall dwell, shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.

City of our God, Joy and peace, Joy and peace. Joy and peace, joy and peace shall dwell in thee.

Joy and peace shall dwell, shall dwell in thee, Joy and peace shall dwell, shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.

GLORY TO GOD IN THE HIGHEST. (Christmas Anthem.)

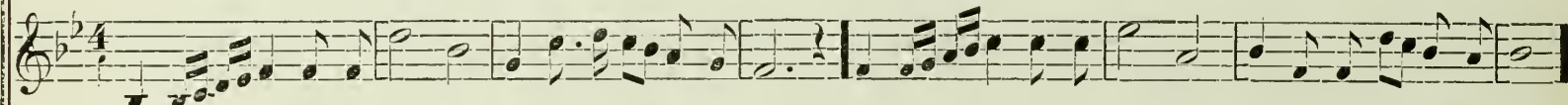
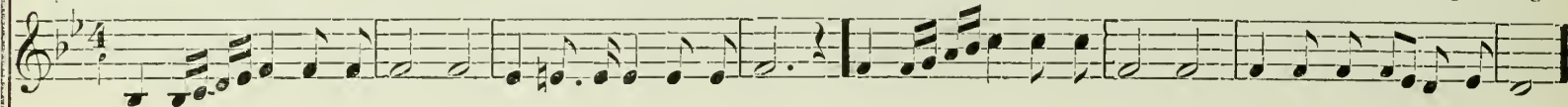
J. W. S.

FOR TWO CHOIRS.

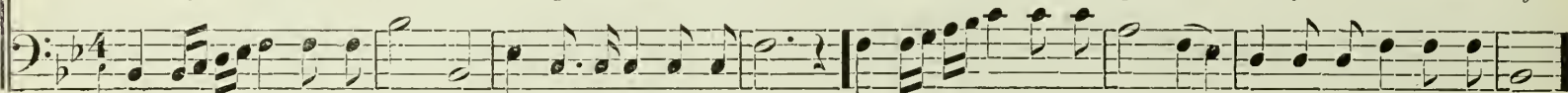
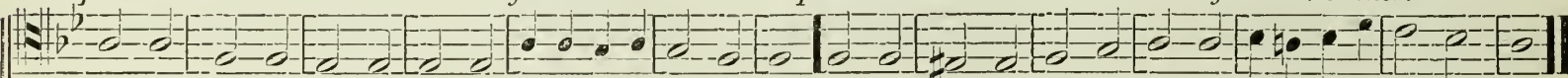
J. W. S.

First choir or chorus. Allegretto.

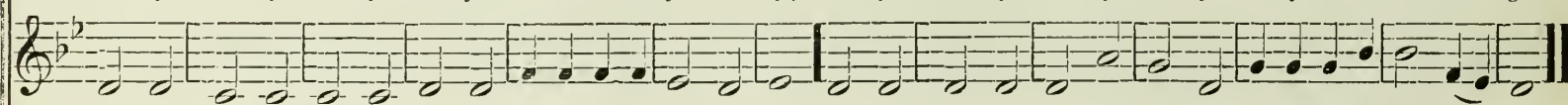
1. "Glo - ry to God in the high - est!" Le-gions of an-gels do ery; Christ for his peo-ple has ris - en, With him they'll tri-umph on high.



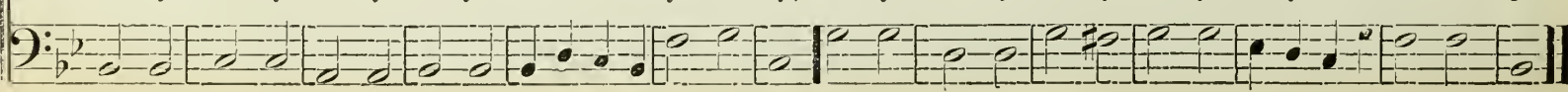
2. Faint - ly are heard the sweet voic-es, Fill-ing the dome of the sky, "Glo - ry to God in the high - est, Glo - ry to God the most high."

*Second choir in the distance.
p Moderato.**First choir.
mf Faster.**Second choir.
p Slower.**Both choirs.
f e cres. Faster.*

"Ho - ly! ho - ly! ho - ly! ho - ly!" Hear the heav'nly voic-es ery; "Ho - ly! ho - ly! ho - ly! ho - ly!" Glo-ry be to God most high.



"Ho - ly! ho - ly! ho - ly! ho - ly!" Hear the heav'nly voic-es ery; "Ho - ly! ho - ly! ho - ly! ho - ly!" Glo-ry be to God most high.



JEHOVAH REIGNS. (Anthem.)

275

Tenor.

CHAS. H. CARROLL.

Je-ho-vah reigns, re-joice, Je-ho-vah reigns, re-joice, and loud pro-claim His praises, Je - ho-vah's high-est prais-es, Je - ho-vah's high-est prais-es,

Bass solo.

Tutti.

Tutti.

Je - ho - vah's high - est prais-es, Bow-ing low at the throne with the an-gels a - dore, Bow-ing low at the throne with the an - gels a - dore, For He

Tutti. *Soli.*

Je - ho - vah's high - est prais-es, Bow-ing low at the throne with the an - gels a - dore, For He

Tutti.

liv - eth and reigneth for-ev - er and ev - er, For He liv - - eth and reign - eth for - ev - er.
For He liv-eth and reigneth for-ev - er and ev - er,

Alto.

liv - - eth for - - - - ev - er, For He liv - e - - - th for - ev - er.
iv-eth and reigneth for-ev - er and ev - er, For He liv - eth and reign-eth for-ev-er and ev - er. Re - joi..... ce, Re-

mf

Re - joi ce,

f

Re - joi - ce, re-

joi.....ce.....

Re - joi.....ce,

re-joyce and praise His name, Re - joi - ce, re-

Re - joi.....
Sop. f

mf

joi.....ce,

Re joyce and praise Hisname, Re-joyce, re-joyce,

mf

re-joyce, re - joi - ce,

f

joi..... ce and praise His name; Je - ho-vah reigns,re-joyce, re - joi - ce, Je - ho-vah reigns, re-joyce, re-joyce, and loud proclaim His praises, Re-joi...

joyce, re-joyce,
..... ce,

Re-joi...

f

re-joyce, re - joi - ce, and praise His name; Je - ho-vah reigns,re-joyce, re - joi - ce, Je - ho-vah reigns, re-joyce, re-joyce, and loud proclaim His praises, Re-joi...

ce, Je - ho - - - - - vah reigns, re-joyce, re-joyce and praise His na - - - - - me, Praise His name for - ev - er more.

Je - ho - vah reigns, re - joyce, Je - ho - vah reigns, re-joyce and praise His name, re-joyce and praise his name for - ev - er more.

ce, Je - ho - vah reigns, Je - ho - vah reigns, Je - ho - vah reigns, re-joyce and praise His na - - - - - me for - ev - er more.

ce, Je - ho - - - vah reigns, re-joyce, and praise His name, re-joyce and praise His name for - ev - er more.

WHEN SHALL THE VOICE OF SINGING. (Hymn Anthem.)

Andante e Moderato.

(For Installations or Ordinations.)

J. W. SUFFERN.

When shall the voice of sing-ing Flow joyfully a - long? When hill and valley ringing With one triumphant song: Pro claim the con - test end-ed, And

Proclaim the contest ended,

When shall the voice of sing-ing Flow joyfully a - long? When hill and valley ringing With one triumphant song: Pro-claim the con - test end-ed. And

Proclaim the contest ended,

Him, who once was slain, A - gain to earth descend-ed, In right-eous-ness to reign.

And him who once was slain,

Him who once was slain, A - gain to earth descended, In righteousness to reign. *Organ.*

And Him who once was slain,

The first system of the musical score, featuring a vocal melody in treble clef and an organ accompaniment in bass clef. The key signature has one flat (B-flat). The organ part includes octaves marked with the number '8'.

Then from the craggy mountains, The sacred shout shall fly.....,

The sacred shout shall fly

Then from the crag-gy mou - - - n - tains, the sacred shout shall fly.,

Then from the craggy mountains, the sacred shout shall fly.....,

The second system of the musical score, continuing the vocal melody and organ accompaniment. It includes the same lyrics as the first system, with the organ part continuing its accompaniment.

pp *pp* *f* *pp*

And sha-dy vales and fountains, shall echo, *ech - o*, Shall ech-o, *ech-o*, Shall ech - o the re - ply, *Shall echo the re-pley*, Shall ech-o, Shall

And sha-dy vales and fountains, shall echo, *ech - o*, Shall ech-o, *ech-o*, Shall ech - o the re - ply, *Shall echo the re-pley*, Shall ech-o, shall ech-o,

And sha-dy vales and fountains, shall echo. *ech - o*, Shall ech-o, *ech-o*, Shall ech - o the re - ply, *Shall echo the re-pley*, Shall

pp *f* *pp* *f* *f* *Dim.* *m*

ech-o, shall echo, Shall ech - o, shall echo, Shall echo, ech - o the re - ply, High tow'rs, High tow'rs and lowly dwellings, Shall

Shall ech-o, shall echo, Shall ech-o, ech - o the re - ply, High tow'rs and low - ly dwe ll-ings, Shall

ech-o, shall echo, Shall ech - o, shall echo, Shall echo, ech - o the re - ply, High tow'rs, High tow'rs and lowly dwellings, Shall

pp *f* *pp* *f* *ff* *e Dim.* *mf* *m*

WHEN SHALL THE VOICE OF SINGING. - - Concluded.

All hal-le-lu-jah, swe...ll - - ing,

send the cho-rus round, Shall send the chorus round, Shall send the chorus round, All hal-le-lu-jahs, All hal-le-lu-jahs swell ing, All hal-le-lu-jahs,

send the cho-rus rou...nd, All hal-le-lu-jahs swe...ll - - ing, All hal-le-lu-jahs

cres. - - - - *f*

send the cho-rus round Shall send the chorus round. Shall send the chorus round, All hal-le-lu-jahs swelling,

Swe...ll - - - ing,

All hal-le-lu-jahs swell-ing, All hal-le-lu-jahs swell-ing, All hal-le-lu-jahs swell-ing, In one tri-umph - ant so...ng.
one triumphant song.

swe...ll - - - ing, etc. so...ng,

. All hal-le-lu-jahs swell-ing, All hal-le-lu-jahs swell-ing, All hal-le-lu-jahs swell-ing, In one tri-umph - ant song, one triumphant song.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings such as 'cres.' (crescendo) and 'f' (forte). The lyrics are interspersed between the staves, with some words like 'swe' and 'll' indicating a swelling or sustained note. The piece concludes with a final, powerful statement of the chorus.

"LO, MY SHEPHERD IS DIVINE." (Anthem.)

281

Quartet or Chorus

HAYDN.

Andante.

tr

Soprano.

Tenor.

Lo, my Shep-herd is di-vine; How can I want when he is mine? Lo, my Shepherd is di-vine,

Alto. *Bass.*

Quartet.

How can I want when he is mine, when he is mine? By the stream that wan-ders slow, Through the

How can I want when he is mine, when he is mine? By the stream that wan-ders slow, Through the

Sym.

"LO, MY SHEPHERD IS DIVINE." - - Continued.

meads where flow - 'rets grow, He lead - eth me, he lead - eth me, and there I rest In peace di - vine - ly

meads where flow - 'rets grow,.... He lead - eth me, and there I rest In love and peace di - vine - ly

he lead - eth me, and there, &c.

This system contains two staves of music. The first staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a soprano voice, with lyrics underneath. The second staff is in the same key and time, continuing the melody. The lyrics are written below the staff. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests.

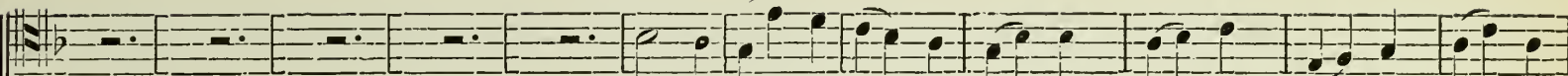
blest, In love, In love and peace di - vine - ly blest.

Sym.

blest, In love, In love and peace di - vine - ly blest,

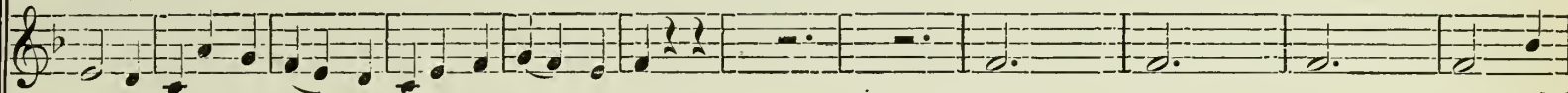
This system contains two staves of music. The first staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a soprano voice, with lyrics underneath. The second staff is in the same key and time, continuing the melody. The lyrics are written below the staff. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. A section of the music is marked with a double bar line and the word 'Sym.' above it, indicating a symmetrical or contrasting section.

Tutti.

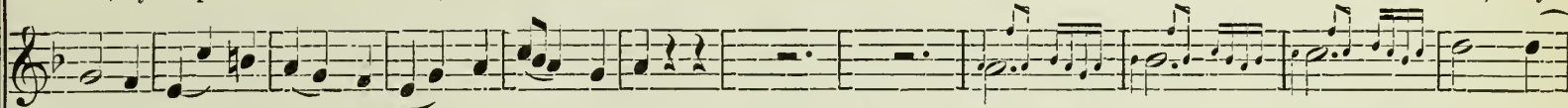


Lo, my Shep-herd is di - vine, How can I want when he is

Tutti.



Lo, my Shep - herd is di - vine, How can I want, when he is mine, By..

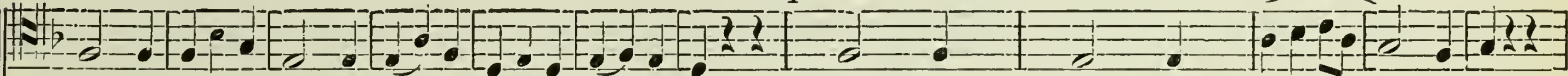


Lo, my Shep-herd is di - vine, How can I want when he is

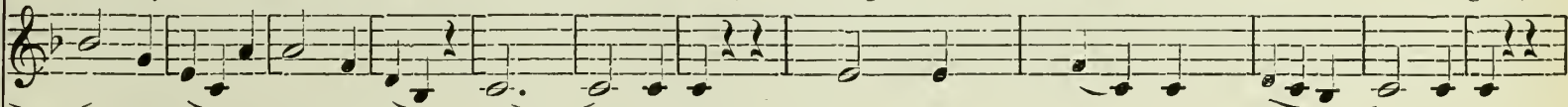
Tutti.



mp



mine: By.... the stream that wan-ders slow, that wan-ders slow, Through the meads where flow - - - 'rets grow,

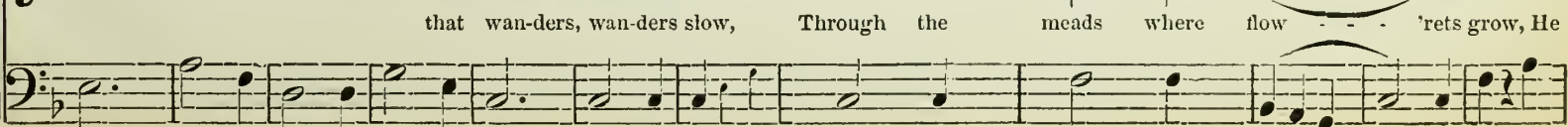


the stream that wanders slow, wan - - - ders slow

mp



that wan-ders, wan-ders slow, Through the meads where flow - - - 'rets grow, He



mine; By the stream that wan-ders slow, wan-ders slow,

"LO, MY SHEPHERD IS DIVINE." - - Concluded.

He lead - - - eth me, he lead-eth me and there I rest, In love and peace di - vine - ly

He lead - - - eth, lead - - - eth me,

lead - - - eth me, he lead-eth me, and there, and there I rest, In love and peace di - vine - ly

lead-eth me, He lead-eth me,

mp

blest, In love and peace, in love and peace, In love and peace di - vine - ly blest.

blest, In love and peace, di - vine - ly blest, In love and peace di - vine - ly blest.

blest, di - vine - ly blest,

Recit.

ACCO. 8VA.

And there were in the same country shepherds abiding in the field, keeping watch o-ver their flocks by night; And, lo, the an-gel of the Lord came up - on

Chorus.

Tenor.

them, And the glory of the Lord shone round about them; And they were sore afraid; And they were sore a - fraid. And the an - gel said un-to them,

And they were sore a - fraid.

Fear not; for be-hold I bring you good tidings of great joy, Which shall be to all peo - ple, For un-to you is born this

day in the ci-ty of Da - vid, a Savior which is Christ the Lord.

And suddenly there was with the an - gel a multitude of the heavenly host,

This system contains two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are placed below the staves, with the first line of lyrics under the first staff and the second line under the second staff.

Glo-ry be to God, Glo-ry be to Go.....

prais-ing God, and say-ing, Glo-ry be to Go.....d, Glory be to God in the highest, glo - ry in the

Glo-ry be to Go.....d, Glo-ry be to God in the highest, Glory to God in the

Glo-ry be to God, Glo-ry be to Go.....d

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are placed below the staves, with the first line of lyrics under the first staff and the second line under the second staff. The lyrics are: "Glo-ry be to God, Glo-ry be to Go.....", "prais-ing God, and say-ing, Glo-ry be to Go.....d, Glory be to God in the highest, glo - ry in the", "Glo-ry be to Go.....d, Glo-ry be to God in the highest, Glory to God in the", and "Glo-ry be to God, Glo-ry be to Go.....d".

.....d, Glo-ry to God, Glo-ry to God in the highest;
 highest, Glo - ry in the highest, Glo - ry be to God, Glo-ry be to God, Glo-ry to God, Glo-ry to God in the highest;
 highest, Glo-ry to God in the highest, Glo-ry to God in the highest, Glo-ry to God in the highest, Glo-ry to God, Glo-ry to God in the highest;

This system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a vocal line and lyrics. The third staff is a treble clef with a vocal line and lyrics. The bottom staff is a bass clef with a bass line. The music is in 4/4 time and features a variety of note values and rests.

and peace on earth, and peace on earth, and peace on earth,
 and peace on earth, and peace on earth, and peace on earth,
 and peace on earth, and peace on earth, and peace on earth,

This system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a vocal line and lyrics. The third staff is a treble clef with a vocal line and lyrics. The bottom staff is a bass clef with a bass line. The music is in 4/4 time and features a variety of note values and rests. Dynamics include *m*, *mp*, and *p*. Pedal marks (PED.) and a fermata are present in the bottom staff.

pp dim. ppp *1st choir.*

good will to men. Glory to God in the highest, Glory to God in the highest, Glory to God in the highest, Glory to God in the

pp dim. good will to men: *2d Choir.*

good will to men. Glory to God in the highest, Glory to God in the highest, peace, o n earth;

ppp

highest, Goo d will toward men; Glory to God in the highest, Glory to God in the highest, Glory to God in the

Glory to God in the highest, Glory to God in the highest, Glory to God in the highest, Pea ce o . . . n earth, Peace on

pp Fine.

highest. Peace *ppp Solo soprano. Solo.* Hark! hark! what mean those holy voices, Sweetly, sweetly

(To be hummed.).....

earth, Peace.... (Mouth closed.).....

ppp *p - - - cres.*

D. C. al Segno.

sounding thro' the skies. Lo! th' an-gel-ic host re-joic-es, Heavenly hal-le-lu-jahs rise.

mp *m* *mf*

..... Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men.

..... Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men.

mf *m* *mf*

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 4/4 time. The score is divided into several systems. The first system includes a 'Fine' marking and a 'Solo soprano' section. The second system features a '(To be hummed)' section. The third system includes a '(Mouth closed)' instruction. The fourth system is marked 'D. C. al Segno.' and includes a 'cres.' (crescendo) marking. The final system includes a 'mf' (mezzo-forte) marking. The lyrics are: 'highest. Peace Hark! hark! what mean those holy voices, Sweetly, sweetly (To be hummed.)..... earth, Peace.... (Mouth closed.)..... sounding thro' the skies. Lo! th' an-gel-ic host re-joic-es, Heavenly hal-le-lu-jahs rise. Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men. Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men.'

Bass Solo. lento.

The Lord is ris-en, He hath re-deemed the world from sin, He hath redeemed the world from sin, Hath re-deem-ed the world from sin.

*Chorus. with spirit. p**f*

The Lord is great, He is migh-ty, All the earth shall
Let the world rejoice, Let all the earth be glad, Let all the earth be glad.
The Lord is migh - ty, All earth shall
The Lord is inigh-ty, Let the earth
The Lord is great, Oh,

praise the Lord! For His love, His love en-dur-eth ev - er, For His &c.

rit. dim.

praise the Lord! His love en - dur - eth ev - er, For His love en - dur-eth for-ev-er, En - dur - eth for - ev - er.
praise the Lord! His love en-dur-eth ev - er, For His &c.

1. O come, let us sing un-to the Lord; Let us heartily re-
 joice in the.... } strength of our salvation. { Let us come be- } with thanks-
 fore His presence } giving; } And show ourselves glad in Him with psalms.

2. For the Lord is.... a great God; and a great.... King a - bove all Gods, { In His hands are }
 all the corners... } of the earth; And the strength of the hills is His also.
3. The sea is His, and He made it; And His hands pre-par - ed the dry land, Oh come, let us worship and fall down; And kneel be - fore the Lord our Maker.
4. For He is the..... Lord our God; { And we are the people }
 of His pasture, and the } sheep of His hand, { Oh worship the Lord }
 in the beauty of ... } holi - ness, Let the whole earth stand in awe of Him.
5. For He cometh, for }
 He cometh to..... } judge the earth, { And with right-
 eousness to judge } people with His truth, { Glory be to Father,
 and to the Son, and } Holy-Ghost { As it was in the
 beginning is now, } world without end, Amen.
 and ever shall be }

VENITE. No. 2.

1. O come, let us sing un-to the Lord; Let us heartily re-
 joice in the.... } strength of our salvation. { Let us come be- } with thanks-
 fore His presence } giving; } And show ourselves glad in Him with psalms.

THE LOVELY HOME. (Irregular.)

1. Oh, to be there! Where never tears of sorrow Shall dim the..... eye, Nor aching pain nor care, Shall o'er-cloud our...morrow, Oh to be there.

2. Oh, lovely home! Thy fragrant, thornless flowers, Droop not, nor.... die. But everlasting bloom Crowns all thy garden.... hours; Oh, love-ly home.
3. Oh, let me go! Death shall ne'er dis sever Our loving..... hearts; Rivers of pleasure flow At Gods right-hand for - ever; Oh, let me go.
4. For Thou art there, Who unto me hast given eternal..... life; Making me pure and fair; And to me this is..... heaven; For Thou art there.

1. Glory be to... God on high, And on earth peace, good-will toward men, 3. O Lord God, heavenly King, God the Father Al-mighty.

2. We praise thee, we worship thee, We glorify thee, thee for... thy great glory. 4. O Lord, the only begotten Son, Jesus Christ, O Lord God, Son of the Father, Lamb of God,

Solo Voices. 1st time Soprano. 2d time Alto, 3rd Tenor, & 4th Bass. Full Choir.

5. Thou that takest away the sins of the world, Have mercy on us, 9. For thou only art holy, Thou only art the Lord, A-men.

6. Thou that takest away the sins of the world, Have mercy on us, 10. Thou only O Holy Ghost, Art most glory of God the Father, A-men.

7. Thou that takest away the sins of the world, Receive our prayer. 8. Thou that sittest at the right hand of God the Father, Have mercy on us. Christ with the high in the

No. 2.

GLORIA IN EXCELSIS. (The old chant.)

Fine.

D. C.

For 1st & 2d and 9th & 10th verses. For 9th & 10th verses, Repeat 1st part of the chant, and close at Fine.

Solo voice. *Chorus.*

Glo-ry be to the Father, and to the Son, and to the Ho-ly-Ghost, As it was in the be-gin-ning, is now and ever shall be, world without end world without end, A-men. World without end, A - men

GLORIA PATRI. No. 2. *1st time.* *2d. time.* GLORIA PATRI. No. 3.

Glory be to the Father, and to the Son, And to the Ho-ly-Ghost. As it was in the beginning, is now, and ever shall be, World with-out.....end, A - men.

1. Glory be to the Father, and to the Son, And to the Ho-ly-Ghost. 2. As it was in the beginning, is now, and ever shall be, World with-out end, A - men.

GLORIA PATRI. No. 4. GLORIA. No. 1. GLORIA. No. 2.

Glory be to the Father, and to the Son; And to the Ho-ly-Ghost. As it was in the beginning, ever shall be; World without end, A - men.

Glory, glo-ry, glo-ry, glo-ry be to Thee, O Lord.

Glory, glo-ry, glo-ry be to Thee, O Lord.

DE PROFUNDIS. From the French Service.

1. Out of the deep have I called unto Thee, O Lord; Lord, hear my voice, O let thine ears consider..... well. The voice of my complaint.

2. If Thou, Lord wilt be extreme to mark what is done a-miss, O Lord, who may a-bide it? For there is mercy with Thee; Therefore shalt Thou be feared.

3. I look for the Lord, my soul doth wait for Him; In His word is my trust, My soul fleeth unto the Lord before the morning watch.

4. O Israel, trust in the Lord; For with the Lord there is mercy, and with Him is plenteous redemption, And He shall redeem Israel From all his sins.

5. Glory be to the Father, and to the Son, And to the Holy Ghost, As it was in the beginning is now, and ever shall be, World without end, A-men.

TE DEUM LAUDAMUS.

Allegretto.

We praise Thee, O God; we acknowledge Thee to be the Lord; All the earth doth worship Thee, the Father ever - last-ing; To Thee all an - gels cry a-loud: the

heav'n's and all the pow'rs therein; To Thee, to Thee, cherubim and seraphim continually do cry; Ho - ly, ho - ly, ho - ly Lord God of Saba-

Moderato. *rit a poco.*

oth, Heav'n and earth are full, Heav'n and earth are full, Heav'n and earth are full of the majesty of thy glo - - ry, The glo - rious company

Moderato. *Duet.*

TE DEUM LAUDAMUS. - - Continued.

295

Cho. f Duet.

Cho. f Sop.

of th'A-pos-tles praise Thee, The good-ly fel-low-ship of the Prophets praise Thee, The no - ble army of martyrs praise Thee, praise Thee, The holy church throughout

Cho. f Alto.

Cho. f Sop.

of th'A-pos-tles praise Thee, The good-ly fel-low-ship of the Prophets praise Thee, The no - ble army of martyrs praise Thee, praise Thee, The holy church throughout

1 2 *Andante.*

all the world doth acknowledge Thee. 1. The Father of an infi - on-ly Son, Ghost, the Com - fort - er, When thou tookest upon Thee to de -
nite majesty, Thine adorable, true and } Also the Holy

all the world doth acknowledge Thee. 2. Thou art the King of glory, O Christ, Thou art the } Son of the Father, When thou tookest upon Thee to de -
everlasting }

1 2 *Andante.*

p *cres.*

liv - er man, Thou didst humble thy-self to be born of a Vir-gin; When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of heav'n to

liv - er man, Thou didst humble thy-self to be born of a Vir-gin; When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of heav'n to

TE DEUM LAUDAMUS. - - Continued.

*Allegretto.**Soprano Solo. Moderato.*

all be-liev-ers, Thou sittest at the right hand of God, at the right hand of God, In the glory of the Fath-er, We be-lieve that Thou shalt come to be our judge;

rit. . . . Trio. Tenor solo.

We there-fore pray Thee help Thy servants whom Thou hast redeemed with thy precious blood; Make them to be numbered with Thy saints in glory ev-er-last-ing.

Solo. p e cres.

Make them to be numbered with Thy saints in glory ev-er-last-ing,

O Lord, save Thy people and bless thine heritage, Gov-ern them and lift them up for-ev-er, Day by day we mag-ni-fy Thee, And we worship Thy name ev-er,

TE DEUM LAUDAMUS. - - Concluded.

Duet.

world with-out end, Vouch-safe, O Lord, to keep us this day, this day without sin, { O Lord, have mercy up - on us, have mer - cy up - on
O Lord, let Thy mer - cy be up - on us as our

world with-out end, Vouch-safe, O Lord, to keep us this day, this day without sin,

us, mercy on us, O Lord, in Thee have I trust-ed, have I trust - ed; Let me nev - er, let me nev - er, Let me nev - er be con - found - ed.

trust is in Thee, O Lord, in Thee have I trust-ed, have I trust - ed; Let me nev - er, let me nev - er, Let me nev - er be con - found - ed.

JUBILATE DEO. No. 1.

1. O be joyful in the Lord, all ye lands; { Serve the Lord with glad- } presence with a song, Be ye sure that the Lord, He is God: It is He that hath made us,) and the sheep of His
(ness and come before his) and not we ourselves; We are His people) pasture.

2. Oh go your way into His gates) courts with praise, Be thankful unto) speak good of His name, For the Lord is gracious) ev - er - lasting; And His truth endureth)
with thanks-giving, and into His) Him and.....) His mercy is.....) from gene - -) ra-tion to gene-ration,
3. Glory be to the Father and to the son; And..... to the Ho - ly Ghost, As it was in the begin-) ev - er shall be; World.....) with - out end A - men.
ning is now and.....)

JUBILATE DEO. No. 2. (Double chant.)

1 Oh be joyful in the Lord.... all ye lands; Serve the Lord with gladness and come before His presence with a song, Be ye sure that the Lord, He is God; It is He that hath made us, and not we ourselves; sheep of His pasture, we are His people and the

2. Oh go your way into His gates courts with praise; Be thankful unto Him and speak good of His name; For the Lord is gracious, everlasting; And His truth endureth from generation to generation.

3. Glory be to the Father and to the Son And..... to the ho - ly Ghost, His mercy is..... As it was in the beginning, is now and..... ever shall be, World..... with-out end, A - men.

No. 3. Single.

No. 4. Single chant.

BENEDICTUS. No. 1. Hymn. St. Luke : 6, 8.

J. W. S.

1. Blessed be the Lord..... God of Israel; For He hath visited and re-deemed His people. And hath raised up a mighty salva - tion for us, In the house of His ser - vant David,

2. As He spake by the mouth of the holy Prophets, Which have been since the world be - gan: That we should be saved from our enemies; and from the hand of all that hate us.

BENEDICTUS. No. 2.

BENEDICTUS. No. 3.

Blessed be the Lord..... God of Israel; For He hath visited and re-deemed His people.

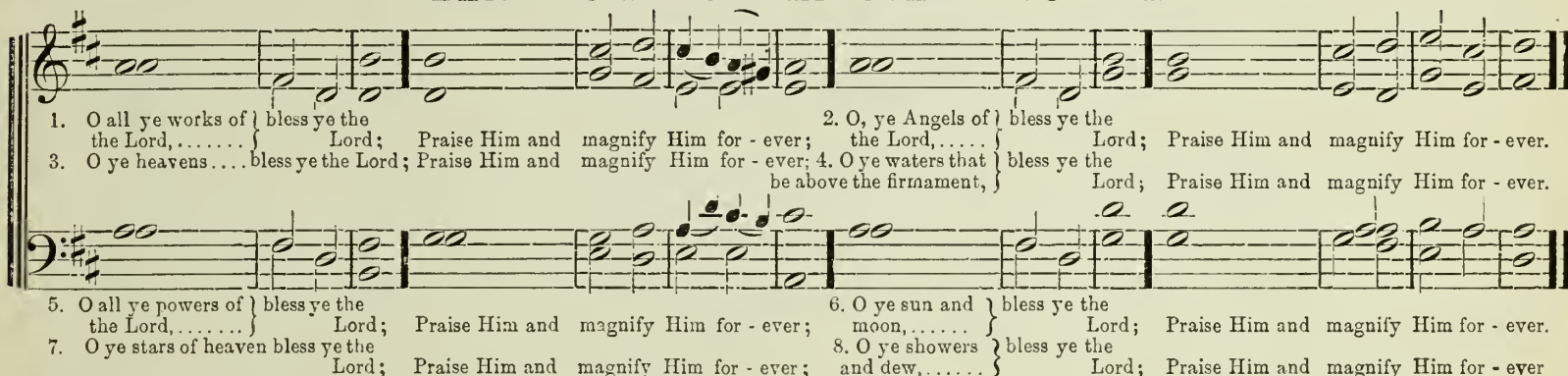
Glory be to the Father, and to the Son, And to the Ho - ly-Ghost.

Responses to the commandments.


1. Lord have mercy up-on us; And incline our hearts to keep this law.
 10. Lord have mercy up-on us; And write all these thy laws in our hearts we beseech Thee.

1. Lord have mercy up-on us; And incline our hearts to keep this law.
 10. Lord have mercy up-on us; And write all these thy laws in our hearts we beseech Thee.

BENEDICITE OMNIA OPERA DOMINI.



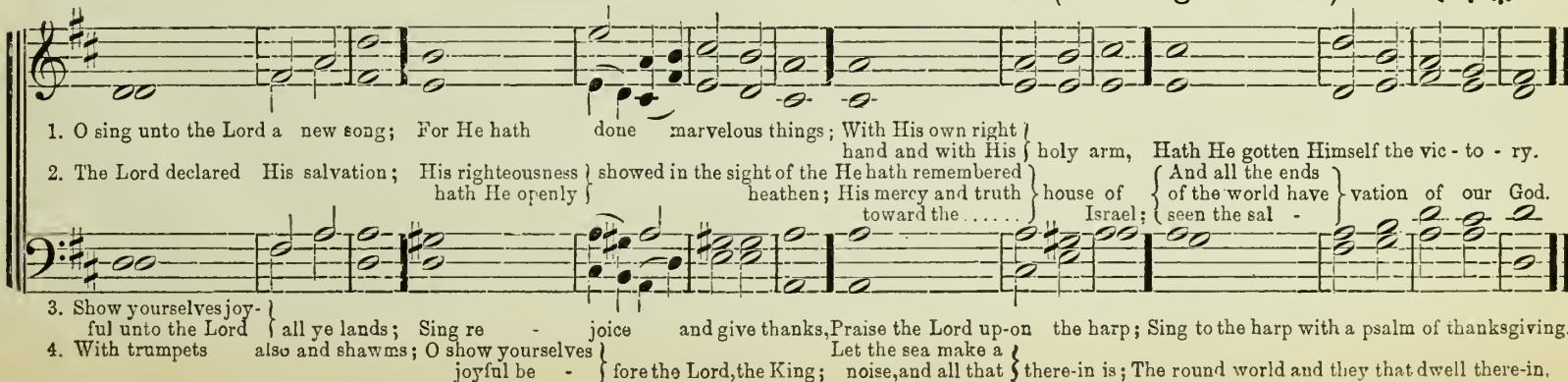
1. O all ye works of } bless ye the
 the Lord, } Lord; Praise Him and magnify Him for - ever;
 3. O ye heavens... bless ye the Lord; Praise Him and magnify Him for - ever;
 be above the firmament, } Lord; Praise Him and magnify Him for - ever.

2. O, ye Angels of } bless ye the
 the Lord, } Lord; Praise Him and magnify Him for - ever.
 4. O ye waters that } bless ye the
 be above the firmament, } Lord; Praise Him and magnify Him for - ever.

5. O all ye powers of } bless ye the
 the Lord, } Lord; Praise Him and magnify Him for - ever;
 7. O ye stars of heaven bless ye the
 Lord; Praise Him and magnify Him for - ever;

6. O ye sun and } bless ye the
 moon, } Lord; Praise Him and magnify Him for - ever.
 8. O ye showers } bless ye the
 and dew, } Lord; Praise Him and magnify Him for - ever

CANTATE DOMINO. No. 1. (Double.) (Evening Service.)



1. O sing unto the Lord a new song; For He hath done marvelous things; With His own right hand and with His holy arm, Hath He gotten Himself the vic - to - ry.
 2. The Lord declared His salvation; His righteousness showed in the sight of the heathen; His mercy and truth toward the house of Israel; { And all the ends of the world have } vation of our God.
 { seen the sal -

3. Show yourselves joy-
 ful unto the Lord } all ye lands; Sing re - joice and give thanks, Praise the Lord up-on the harp; Sing to the harp with a psalm of thanksgiving.
 4. With trumpets also and shawms; O show yourselves
 joyful be - } fore the Lord, the King; noise, and all that } there-in is; The round world and they that dwell there-in.

BONUM EST CONFITERI. (Double.)

REV. W. JONES.

Close with the gloria patri.

1. It is a good thing to give thanks un- to the Lord; And to sing praises unto..... Thy Name, O most highest; To tell of Thy loving kindness early.... in the morning; And of Thy truth... in the night sea-son.

2. Upon an instrument of ten strings, and up on the lute; Upon a loud instrument and up on the harp; For Thou Lord hast made me glad... through Thy works; giving thanks for the operations of Thy hand.

DEUS MISEREATUR. (Double.)

1. God be merciful unto us, and bless us, And show us the light of Thy countenance and be mer-ci-ful unto us; That Thy way may be known upon earth; Thy saving health a-mong all nations.

2. Let the people praise.....Thee, O God, Yea, let all the..... peo-ple praise Thee, O let the nations rejoice and be glad. For Thou shalt judge the folk righteously, and govern the nations up-on earth.

3. Let the people praise.....Thee O God; Yea, let all the..... peo-ple praise Thee; Then shall the earth bring forth her increase; And God even our own God, shall give us His blessing.

4. God..... shall bless us; And all the ends of the world shall fear Him, Glory be to the..... Ho-ly - Ghost; As it was... ..world without end, A - men.

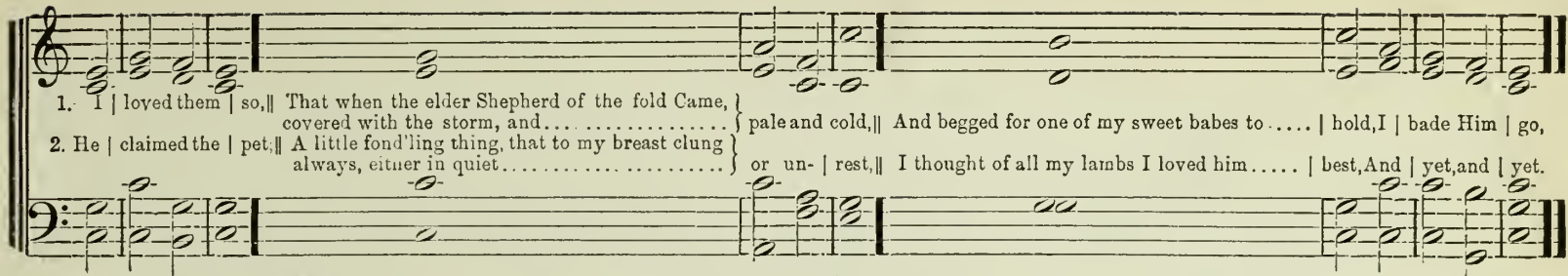
BENEDIC ANIMA MEA. No. 1.

1. Praise the Lord..... O my soul, And all that is within me, praise His ho-ly name, Praise the Lord..... O my soul, And for- - get not all His benefits.

2. Who forgiveth.....all thy sin, And healeth..... all thine in-firmiti- - us; Who saveth thy life....from destruction, And crowneth thee with mercy and lov-ing kindness.

3. O praise the Lord, ye angels of His, ye that ex-cel in strength; Ye that fulfill His command-ments, and hearken unto the voice of His word, O praise the Lord, all ye His hosts; Ye servants of..... His that do His pleasure.

4. O speak good of the Lord, all ye works of His in all places of His dominion; Praise thou the... ..Lord, O my soul, Glory be to the..... Ho-ly - Ghost, As it was.....world without end, A - men.



1. I | loved them | so, || That when the elder Shepherd of the fold Came, }
 covered with the storm, and } pale and cold, || And begged for one of my sweet babes to | hold, I | bade Him | go,
 2. He | claimed the | pet, || A little fond'ling thing, that to my breast clung }
 always, either in quiet } or un- | rest, || I thought of all my lambs I loved him | best, And | yet, and | yet.

3. I | laid him | down ||
 In those white shrouded arms, with bitter tears;
 For some voice told me that in | after | years, ||
 He should know naught of passion, grief, or | tears
 As | I had | known.

4. And | yet a - | gain ||
 That elder shepherd came; my heart grew faint;
 He claimed *another* lamb, with | sadder | plaint. ||
 Another! she, who, gentle as a | saint,
 Ne'er | gave me | pain.

5. Aghast I | turned a - | way; ||
 There sat she, lovely as an angel's dream,
 Her golden locks with sunlight | all a - gleam, ||
 Her holy eyes with heaven in their | beam:
 I | knelt to | pray,

6. Go! | go! I | cried: ||
 For once again, that shepherd laid his hand
 Upon the noblest of our | household | band: ||
 Like a pale specter, there he took his | stand,

Close | to his | side,
 7. Hope - | less I | fell; ||
 And when I rose, the light had burned so low,
 So faint, I could not see my | darling | go; ||
 He had not bidden me farewell; but | O!
 I | felt fare - | well.

8. More | deeply | far ||
 Than if my arms had compassed that slight frame;
 Tho' could I but have heard him | call my | name, ||
 "Dear Mother!" but in heaven 'twill be the | same:
 There | burns my | star!

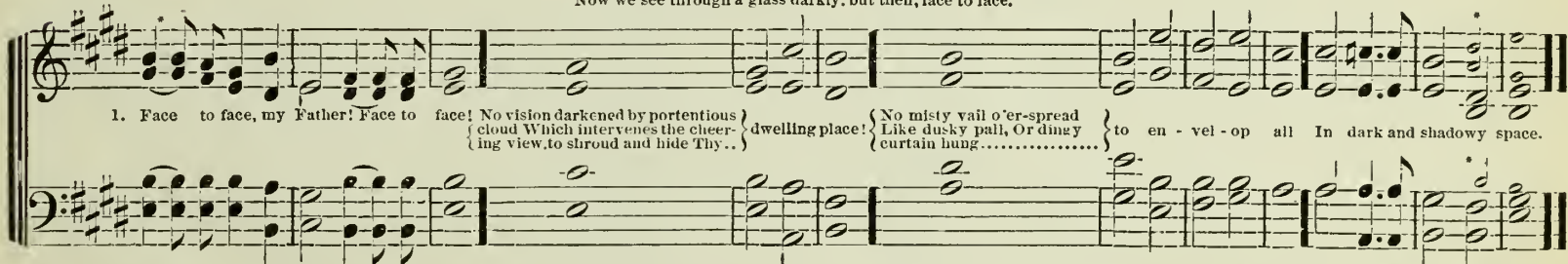
9. He | will not | take ||
 Another lamb, I thought, for only one
 Of the dear fold is spared to | be my | sun, ||
 My guide, my mourner, when this life is | done;
 My | heart would | break.

10. I | heard him | enter; ||
 But I did not know—for it was dark—
 That he had | robbed me | so. ||
 The idol of my soul—he could not | go—
 O! | heart be | still!

11. No | tears! no | tears! ||
 Will there a day come that I shall not weep?
 For I bedew my pillow | in my | sleep ||
 Yes; yes; thank God! no grief that clime shall | keep—
 No | weary | years.

FACE TO FACE.

Now we see through a glass darkly, but then, face to face.



1. Face to face, my Father! Face to face! No vision darkened by portentous }
 cloud Which intervenes the cheer: } dwelling place! } No misty veil o'er-spread }
 (ing view, to shroud and hide Thy..) } curtain hung..... } to en - vel - op all In dark and shadowy space.

2. Not dimly seen my Father, Not dimly seen,
 As now while through a glass we darkly see!
 Oh, God what must the unveiled glories be,
 Of that soul-rapturing scene!
 If such the dazzling view, while thus we gaze
 In reverent awe, upon the noontide rays,
 While shadows come between.

* The tie is for the first stanza.

3. What splendor, oh! my Father! What splendors
 Thro' all the outer temples gorgeous halls, [shine!
 The floors inlaid with sparkling gems, whose walls
 And jasper jeweled shrine.
 Before which angels bow; and seraphs bend,
 In choral melody their voices blend,
 In hallowed strains divine.

* The small notes are for the last stanza.

4. Anoint my sight, my Father! My feeble sight,
 Ah! how shall these dim eyes endure the blaze,
 When earthly shadows pass, and living rays
 Shall flood the soul with light!
 Effulgent beams that radiate from Thee;
 In brilliant waves that roll eternally,
 In one vast flame, so bright.

Athens	106
Arlington	106
Azmo	118
Baldwin	107
Batavia	111
Balerma	113
Choral Song	101
Coronation	101
Chapel	104
Carey	106
Cady	109
Churchill	109
Confidence	114
Cross and Crown	118
Devotion	112
Dundee	115
Exaltation	104
Emma	115
Gospel Feast	116
Gaston	117
Hattie	102
Heavenly Voice	109
Heaven	110
Heartman	114
Jacksonville	112
Laurina	111
Lenthall	117
Morning Hymn	102
Miller	102
Merton	118
Norris	112
Oakland	107
Ortonville	108
Oxford	115
Purington	103
Portage	105
Prospect	105
Pitkin	110
Prayer	116
Rowland	104
Review	107
Refuge	108
Return	114
Siloam	113
Sherman	116
Trust	103
Walton	102
Willow Way	103
Weech	105
Worthy the Lamb	108
Woodland	117
Warwick	118
Zion	111

PAGE.	PAGE.	PAGE.	PAGE.	PAGE.
C. M. Double.	Beyond142	5th P. M. (7, 7; 7, 7.)	13th P. M. (10, 11; 10, 11.)	27th P. M. (11, 11; 12, 11.)
Go Sin no More.....184	Bonar.....142	7s. Single. (III, 1.)	10s and 11s. (6 or 4 verses.)	11s.
L. M.	Communion.....139	Greenville.....162	Lyons.....170	Kedron.....178
Adoration.....124	Closing Prayer.....141	Harlen.....158	Trust.....170	28th P. M. (10s, 11s and 12s.)
Aspiration.....124	Camden.....143	Now.....158	14th P. M. (11, 10; 12, 11.)	Lift your Glad Voices.....179
Angel's Song.....128	Day Spring.....137	Parker.....155	10s and 11s. (IV, 1.)	29th P. M. 12s, or 12s and 11s.
Barbour.....120	Dawn.....140	Purity.....156	Zion's Glad Morning.....171	or 12s and 11s.
Cumberland.....122	Dwight.....147	Shouse.....161	15th P. M. (12, 9; 11, 9.)	Plaingrove.....177
Cleveland.....125	Evening.....146	Suffern.....158	11s and 9s, or 12s and 9s.	Thou art Gone to.....211
Come to me.....128	Elmer.....146	Quinta.....157	Jah.....171	30th P. M. (11, 10; 11, 10.)
Curtain.....132	Florence.....143	Whipple.....157	16th P. M. (11, 12; 11, 12.)	11s and 10s.
Constancy.....133	Gates.....146	6th P. M. (7, 7; 7, 7; 7, 7.)	11s and 12s.	Come, ye Disconsolate.....185
Carter.....134	Gorton.....149	7s. 6 verses. (3 sec.) (III, 5.)	Maybin.....172	31st P. M. (8, 6; 8, 4.)
Defence.....119	Harland.....143	Gethsemane.....159	17th P. M. (10, 10; 10, 10.)	8s, 6s and 4s.
Desire.....121	Ida.....148	Malan.....181	10s. (II, 5.)	Bacon.....170
Elegy.....135	Jeh.....145	Ravina.....159	No Night.....172	32d P. M. (8, 8, 4; 8, 8, 4.)
Florence.....123	Laban.....137	Vain.....159	18th P. M. (5, 6; 5, 6; 5, 6; 5, 6.)	(6 verses.)
Fairmount.....126	Lena.....149	7th P. M. (7, 7; 7, 7; 7, 7; 7, 7.)	Maybin.....172	Judah.....152
Federal Street.....136	Luther.....149	7s. Double. (III, 1.)	19th P. M. (6, 6, 4; 6, 6, 4.)	Kneeland.....238
Gratitude.....122	Masontown.....145	Oak Hill.....160	6s and 4s.	Machias.....152
Graves.....127	Margate.....148	Shall we Gather.....161	Hastings.....173	Varnum.....151
Genesee.....130	Melvina.....147	Yeary.....160	My Resting Place.....173	[The two latter by repeating the
Humility.....126	Remembrance.....143	8th P. M. (8, 7; 8, 7; 4, 7.)	20th P. M. (6, 6; 7, 7; 7, 7.)	3d and 5th verse.]
Herald.....133	St. Thomas.....138	8s, 7s and 4s. (3 sec.) (III, 6.)	6s and 7s. Peculiar.	33d P. M. (6, 6; 6, 6.)
Hebron.....136	Soldiers of Christ.....144	Light.....162	21st P. M. (6, 6; 8, 4; 6, 6; 8, 4.)	6s. Double or Single.
Inspiration.....126	State Street.....149	Mills.....162	6s, 8s and 4s.	Byrom.....170
Invitation.....131	Shirland.....149	Robinson.....163	Laud His Name.....174	Lula.....179
Jewell.....134	The Wanderer.....139	9th P. M. (8, 7; 8, 7.)	Tower.....174	34th P. M. (7, 5; 7, 5; 7, 5; 7, 5.)
Litchfield.....134	Thy Kingdom Come.....140	8s and 7s. Single or Double.	22d P. M. (8, 8; 8, 8; 8, 4.)	7s and 5s. Single or Double.
Leland.....135	Towanda.....141	(II, 3.) (2 Sec.)	8s and 4s.	Allison.....182
Music.....121	The Savior Calls.....145	[23d P. M. by using ties and an	Gospel Trumpet.....175	Woodford.....180
Monrose.....130	Watts.....144	extra note at the beginning—	23d P. M. (8, 8; 8, 8; 7, 7.)	35th P. M. 8s and 7s. Double.
Monmouth.....132	Wardlaw.....148	35th P. M. by using a tie 1st	[By omitting the first note in the	See 9th P. M.
Mount Olivet.....133	1st P. M. (8, 8; 8, 8; 8, 8.)	phrase.]	5th and 6th phrases.]	The Christian's Flight.....180
Missionary Chant.....136	L. M. (6 verses, or (II, 3.)	Compassion.....165	8s and 7s.	36th P. M. (8, 6; 8, 8, 6.)
Nunda.....131	[By verse is here meant a line of	Dubuque.....166	Fessenden.....150	8s and 6s.
Nashville.....127	poetry.]	Evening and Morning.....165	Pratt.....150	Refuge.....108
Otiscoe.....130	Fessenden.....150	Hope.....164	24th P. M. (6, 6; 6, 6; 8, 6; 8, 6.)	Woodland.....117
Old Hundred.....136	Pratt.....150	Kneeling at Thy.....163	6s and 8s.	37th P. M. (6, 6; 8, 6; 8, 8.)
Praise.....127	Wisconsin.....120	Peace.....164	Rogers.....175	S. H. M.
Perfection.....132	2d P. M. (8, 8; 8, 8; 8, 8.)	Traveling Home.....183	25th P. M. (7, 7; 8, 7; 7, 7; 8, 7.)	Departure.....181
Park Street.....136	P. M. (2 sections.) (II, 2.)	10th P. M. (8, 8; 8, 8; 8, 8.)	7s, 8s and 7s.	Western.....181
Retreat.....119	Or 32d P. M. by repeating the	8s. Single or Double.	26th P. M. (7, 6; 7, 6; 7, 6; 7, 6.)	38th P. M. (8, 6; 8, 6; 8, 8.)
Restoration.....125	third and last verse.	(2 or 3 sections.) (IV, 2.)	7s and 7s. Regular.	C. H. M., or C. L. M.
Rest.....129	Judah.....152	Crown.....166	Wesley.....176	Dayton.....178
Supplication.....119	Machias.....152	Connell.....167	39th P. M. (8, 7; 8, 7; 8, 8, 7.)	Irish.....177
Sabbath Eve.....120	Varnum.....151	Worship.....166	8s and 7s. Peculiar. (7 verses.)	
Security.....131	3d P. M. (7, 8, 6; 8, 8, 6.)	11th P. M. (7, 6; 7, 6; 7, 6; 7, 6.)	Newbury.....180	
The Way.....123	H. M. (3 sections.) (II, 4.)	7s and 6s. (4 sec.) (II, 6.)		
Union.....122	Oneonta.....154	Anchor of the Soul.....168		
Venus.....136	Pleading.....153	Wales.....163		
Wisconsin.....120	Returning Day.....153	Watch by Day.....169		
Woodworth.....123	4th P. M. (8, 8, 6; 8, 8, 6.)	12th P. M. (7, 6; 7, 6; 7, 8; 7, 6.)		
Weeks.....124	L. C. M. or C. P. M. (2 sections.)	7s, 8s and 6s.		
Waterford.....125	(III, 1.)	Endor.....169		
Wave.....129	Bessee.....156			
Waterloo.....129	Bremen.....157			
Worthy the Lamb.....108	My Shepherd.....155			
Zephyr.....121				
S. M.				
Ada.....137				
Ackley.....141				
Arms.....146				

Social Hymns.

PAGE.

Come, ye Disconsolate.....	185
Go, Sin no more.....	184
Only One Step to Jesus.....	186
Traveling Home.....	183
The True Foundation.....	186
Watching for Me.....	185

Introits, Sentences, Anthems and Choruses.

Blessed is Every One.....	189
Blessed is the Man.....	215
Beatitude.....	229
Be Merciful.....	235
Bow Down Thine Ear.....	250
Come, ye who Labor.....	201
Consider the Lillies.....	222
Cast thy Burden on the Lord.....	236
Dawn is Breaking.....	196
Funeral Hymn.....	201
God is our Refuge.....	187
God is my Salvation.....	232
Give Thanks, all ye People.....	265
Glory to God (Christmas).....	274
Glory to God in the Highest.....	274, 285
Hark to the Solemn Bell.....	193
He hath Redeemed the World.....	290
Holiness Becometh Thine House.....	198
Ho, Every One that Thirsteth.....	244
Heavenly Theme.....	257
I Cling to Thee.....	217
I Waited for Thy Salvation.....	199
In the Lord Put I my Trust.....	238
Let us Go into the House.....	267
Lift Up the Banner.....	270
Lift Up your Hands.....	206
Lo, my Shepherd is Divine.....	281
Look and Live.....	216
Let the Words of my Mouth.....	228
My Refuge.....	191
Nearer to Thee.....	211
O Clap your Hands.....	208
O Praise the Lord, all ye Nations.....	214
O Praise the Lord.....	246
O that I had Wings.....	252
O how Lovely is Zion.....	273
Praise Ye the Lord.....	225
Praise and Magnify.....	242

The Lord Reigneth.....	188
The Lord is my Shepherd.....	192
Thou wilt Keep Him.....	194
They are Going.....	200
There is a Calm (Funeral).....	201
The Lord is my Light.....	202
The New Song.....	210
Thy Will be Done.....	215
Tarry with Me.....	220
The Passing Day.....	237
The Lord is in His Holy Temple.....	241
The Lord shall be an Everlasting Light.....	260
Rock of Ages.....	212
When shall the Voice of Singing.....	277
Ye that Love the Lord.....	262

Chants.

Benedicite Omnia Opera Domini.....	299
Bonum est Confiteri.....	300
Benedic Anima Mea.....	300
Benedictus, Nos. 1, 2 and 3.....	298
Cantate Domino.....	299
De Profundis.....	293
Deus Miseratur.....	300
Face to Face.....	301
Gloria, Nos. 1 and 2.....	293
Gloria Patri, Nos. 1, 2, 3 and 4.....	293
Gloria in Excelsis, Nos. 1 and 2.....	292
Jubilare Deo, Nos. 1 and 2.....	297, 298
Kyrie, Nos. 1 and 2.....	299
My Lambs.....	301
The Lovely Home.....	291
Te Deum Laudamus.....	294
Venite Exultimus Omiono, Nos. 1 and 2.....	291
Domino, Nos. 1 and 2.....	291

Easy Part Songs and Glees, for Singing Classes.

Beauties of Morning.....	32
Come Away.....	41
Fairies Dance.....	48
Greeting to May.....	45
Hail the Joyous Spring.....	46
It Never Pays.....	36
I Know a Sweet Valley.....	38
Joy is Bringing.....	49
Morning Song.....	44
Nature's Roundelay.....	31

PAGE.

Queen of the Year.....	41
Skating Glee.....	42
Song of the Stream.....	47
Tripping Merrily.....	32
The Welcome Old Man.....	34
The Mowers.....	35
The Water-Mill.....	39
The Bonnie Birds.....	50
The Fading Light.....	51
Work Away.....	33
Water Ballad.....	37
When the Leaves turn Brown.....	40
What Shall we Reap.....	43

Quartettes.

Farewell, my Native Land.....	52
Hark, the Evening Bells.....	56
Night, Lovely Night.....	58
Soft Glides the Sea.....	59
Vintage Song.....	55
We've Met Again.....	54

Glees, Part Songs and Choruses, for Associations and Conventions.

Awake, Sweet Lady.....	75
Autumn Song (Part Song).....	83
Blow, Blow, Blow.....	97
Cheerily, Cheerily.....	71
Daylight is on the Sea.....	77
Festival Chorus (Glee).....	72
Haste we Home.....	80
Hail, Happy New Year!.....	86
Laughing Leaves.....	85
Merrily O'er the Waves.....	61
Mountain Life is Free.....	93
Old Church Bells.....	99
Robin Good-Fellow (Glee).....	92
Roaming Through Woodland.....	89
Spring Glee.....	65
Summer Birds.....	68
Sunbeams are Glancing.....	95
The Little River.....	76
Together (College Song).....	74
The Warrior's Welcome.....	90
The Sleigh Ride.....	98
Waltz Song.....	63
We Sing To-Night.....	82

Valuable Musical Works issued by the Publishers of this Book

MAILED, POST-PAID, ON RECEIPT OF PRICE.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 062289548

POPULAR MUSIC BOOKS.

Brainard's New Method for Piano. By GEO. W. BRAINARD.

The latest and unquestionably the best. \$3.00.

Kimball's New Method for Reed Organ.

By H. E. KIMBALL. The standard Organ instructor. \$2.50

Modern Method for Reed Organ. By KARL MERZ.

The latest work for Reed Organ. \$2.50.

Kimball's Organ Voluntaries. By H. E. KIMBALL.

Choice Organ Music Two Volumes. Each complete. \$2.00 each.

Songs of P. P. Bliss. Edited by JAMES R. MURRAY.

Sacred and Secular. With arrangement. Bds, 30 cts. Cloth, 50 cts. Full gilt, 75 cts.

Songs of Faith. By J. H. TENNEY and REV. E. A. HOFF.

New Gospel Songs for Social and Prayer Meetings, Sunday Schools, &c. Words and music, 35 cts., \$3.00 per hundred. WORDS ONLY, 6 cts., \$5.00 per Hundred.

Brainard's Melodic School for Violin. The best and most complete Method published. 240 pp. \$3.25.

Modern Method for Guitar. By JUSTIN HOLLAND.

The best Guitar Instructor. \$2.50.

Musical Hints for the Million. By KARL MERZ.

Invaluable to musical people. Cloth, \$1.00. Paper, 50 cents.

The Golden Chord. The Golden Circle.

Piano Treasures. Collections of elegant Piano Music. Price of each of the above, \$2.50 Bds., \$3.00 Cloth, \$1.00 Full Gilt.

Brainard's Musical World. Published monthly at \$1.50 per annum. Send 15 cents for specimen copy, containing \$2.00 worth of New Music.

STANDARD

Sunday School Books

We would call the attention of Sunday School workers to the following popular Sunday School Music Books, which are unsurpassed by any others in the market.

HEAVENWARD.

By JAS. R. MURRAY. The latest best and deemed to be the most successful collection of Sunday School Songs ever published in America. Contains the best and most popular sacred songs. By the late P. P. BLISS, and contributions from the leading writers of Sunday School Music.

JOYFUL SONGS.

By JAS. R. MURRAY. An admirable book and like all this favorite writer's works, gives the greatest satisfaction where used.

PURE DIAMONDS.

By JAS. R. MURRAY. It is well known as one of the most successful books ever published, and is also one of the best.

THE WELCOME.

By J. M. KIEFFER. Is a standard favorite with Sunday Schools and contains a unusually fine selection of Sunday School songs by some of the best writers.

THE PEARL.

By J. M. KIEFFER. It is an established favorite with Sunday Schools, and is a book that will never wear out.

If you wish to create a new interest in the music of your Sunday School, try any of the above choice books.

Price 35 cts. each. \$30 per Hundred.

POPULAR SINGING BOOKS.

School Chimes. By JAS. R. MURRAY. New School Music Book. 50 cts. \$5.00 per dozen.

Merry Voices. By N. COE STEWART. For the School Room or Home Circle. 50 cts., \$5.00 per doz.

School and Home. By W. W. PARTRIDGE. For Schools, Juvenile Classes, &c. 50c. \$5 per doz.

The Advance. By H. S. PERKINS. Standard Church Music Book. \$1.25. \$12.00 per doz.

The Imperial. By JAMES R. MURRAY. For Conventions, Singing Schools, &c. 75 cts. \$7.50 per doz.

The Normal. By J. WM. SUFFERN. For Conventions, Singing Schools, &c. 75 cts. \$7.50 per doz.

The Crown King. By N. COE STEWART & J. M. NORTH.

For Conventions, High Schools, &c. 75 cts. \$7.50 per dozen.

Singing School Echo. By N. COE STEWART and J. M. NORTH. For Singing & High Schools, Classes, etc. 75 cts. \$7.50 per dozen.

Ogden's Convention Choruses. By W. A. OGDEN. New Convention Book. 75 cts. \$7.50 per dozen.

The Sunbeam. By B. F. BARTER. For Conventions, Classes, etc. 75 cts. \$7.50 per doz.

Song Treasures, Song Diamonds.

Collections of choice Songs with Piano accompaniment. Price of each of the above, \$2.50 Bds., \$3.00 Cloth. \$4.00 Full Gilt.

The Crystal. By F. H. PEASE. Glee, Choruses, Quartettes, &c. \$1.50. \$13.50 per doz.

Anthe. By U. C. HURNAP and JAS. FLINT. New Book. \$2.75.

DESCRIPTIVE CATALOGUES of above books, giving

CATALOGUES of Music sent on application.

S. BRAINARD'S

10, C.